

---

Digital Commons - Heartland User Group + IR Day

---

12 Oct 2017, 1:00 PM - 1:45 PM

## Zea Books: Free Monograph Publishing from the Library at Nebraska—How and Why

Paul Royster

*University of Nebraska-Lincoln*, [proyster@unl.edu](mailto:proyster@unl.edu)

Follow this and additional works at: <https://scholarsmine.mst.edu/dc-hug>



Part of the [Scholarly Publishing Commons](#)

---

Royster, Paul, "Zea Books: Free Monograph Publishing from the Library at Nebraska—How and Why" (2017). *Digital Commons - Heartland User Group + IR Day*. 24.  
<https://scholarsmine.mst.edu/dc-hug/2017/schedule/24>

This Presentation is brought to you for free and open access by Scholars' Mine. It has been accepted for inclusion in Digital Commons - Heartland User Group + IR Day by an authorized administrator of Scholars' Mine. This work is protected by U. S. Copyright Law. Unauthorized use including reproduction for redistribution requires the permission of the copyright holder. For more information, please contact [scholarsmine@mst.edu](mailto:scholarsmine@mst.edu).



# Zea Books

Monograph publishing imprint  
Office of Scholarly Communications  
University of Nebraska-Lincoln Libraries

Paul Royster, Coordinator of Scholarly Communications  
Heartland Users Group, Rolla, MO  
October 12, 2017

# How (& why) we did it:

**Zea Books** is the monograph publishing imprint of the University of Nebraska-Lincoln Libraries.

---



Print (on-demand) from



and via Lulu from  
et al.



E-books online in institutional repository:

DigitalCommons@University of Nebraska - Lincoln

<http://digitalcommons.unl.edu/zeabook/>



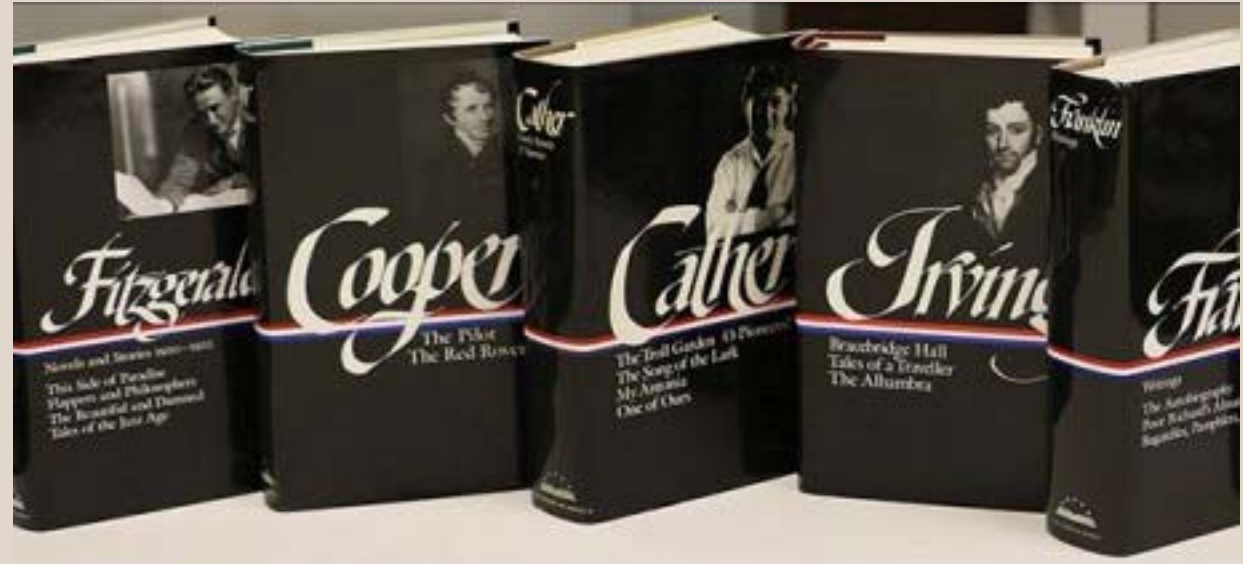
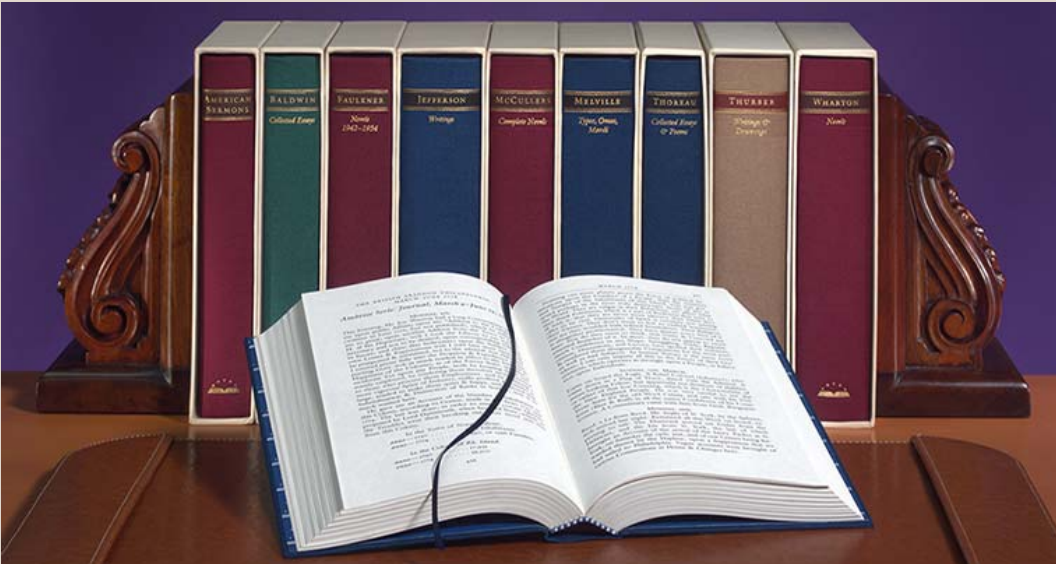
"Zea" is for *Zea mays*,  
commonly known as  
"corn."

# My background

Director of Production, The Library of America, 1982-1993

Series designer: Bruce Campbell; Jacket designer: Bob Scudellari

Avg 6 new titles with 8,000 pages per year

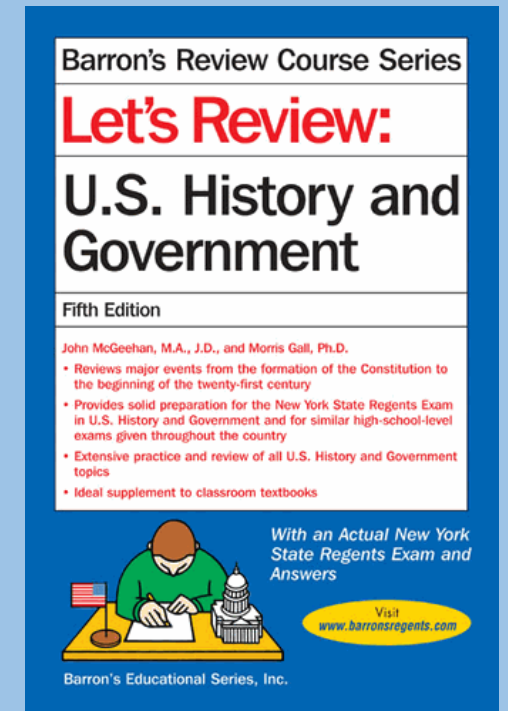
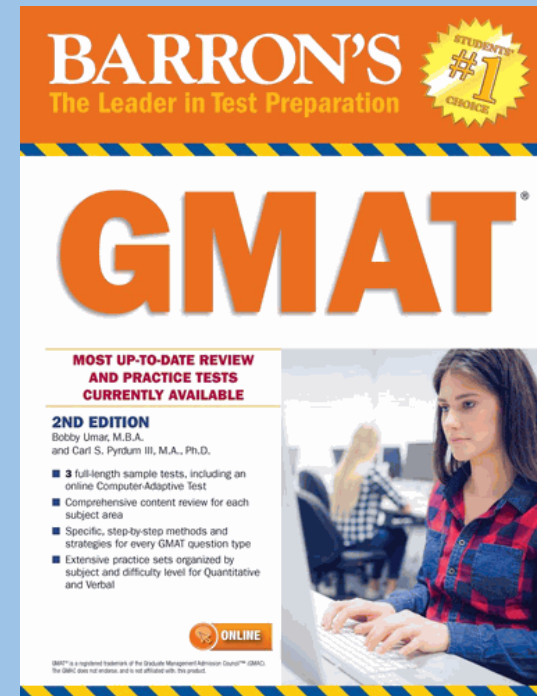
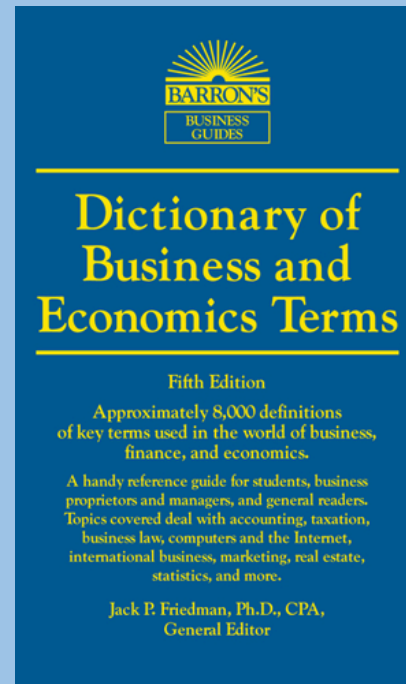
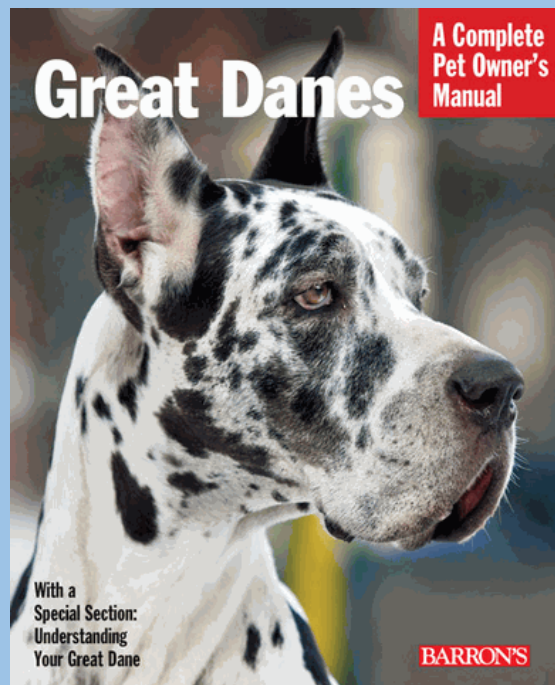




# Project Editor, Barron's Educational Series, Inc., 1994

## 75 titles over 3 seasons

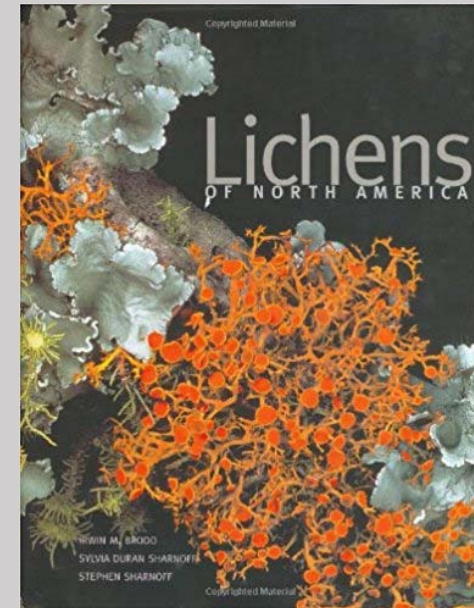
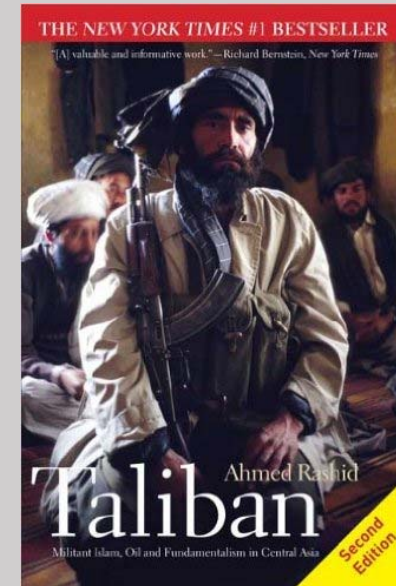
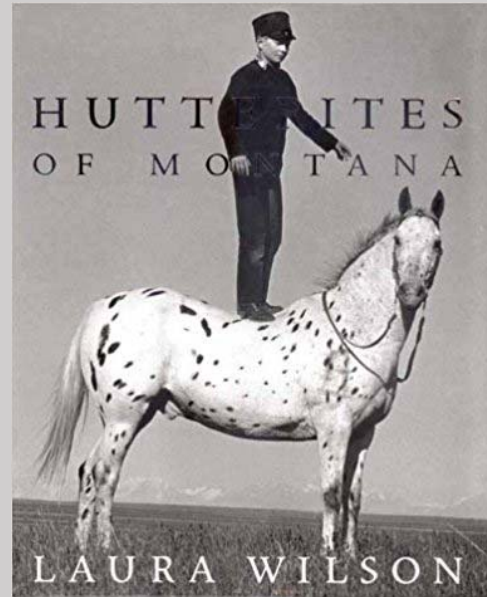
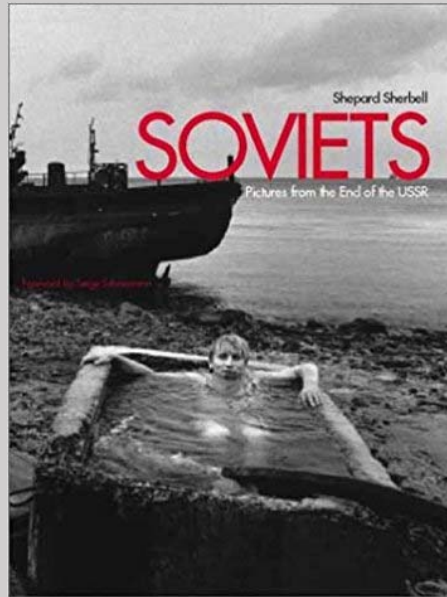
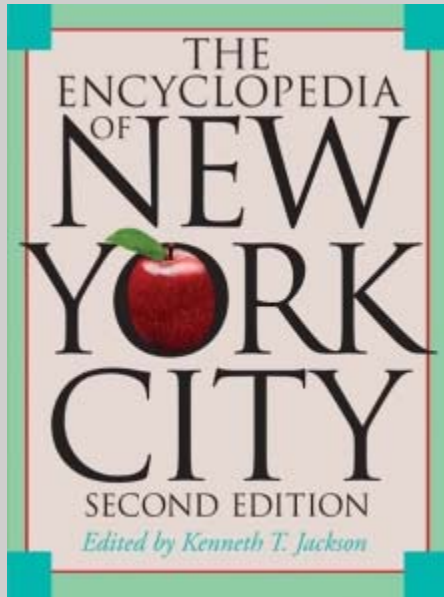
## I handled approx. 10,000 pages, annualized



# Design & Production Manager, Yale University Press, 1994-2002

Designers: Rich Hendel, Nancy Ovedovitz, James Johnson,  
Rebecca Gibb, Sonia Scanlon, Mary Valencia

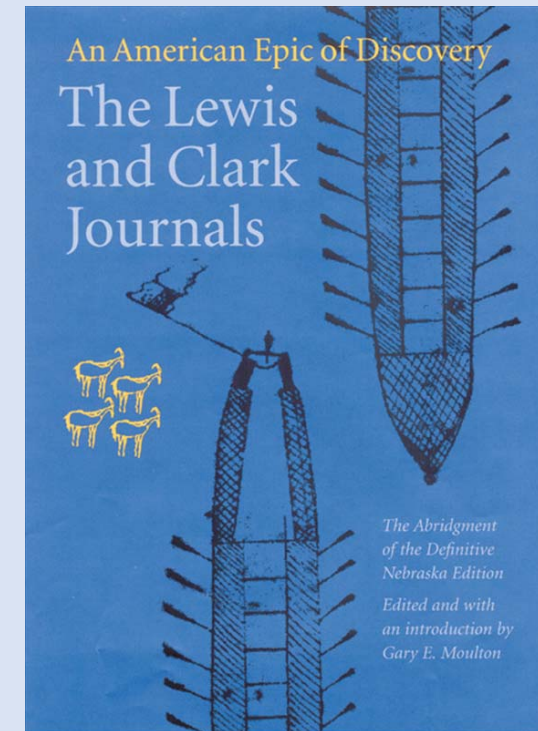
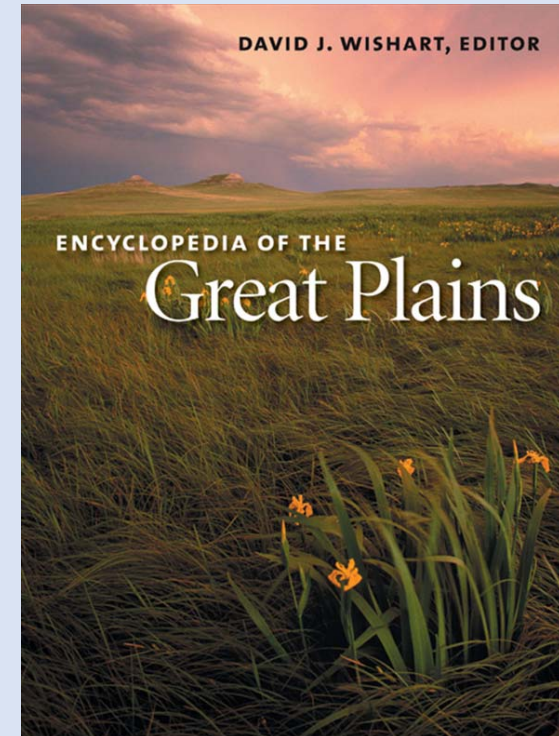
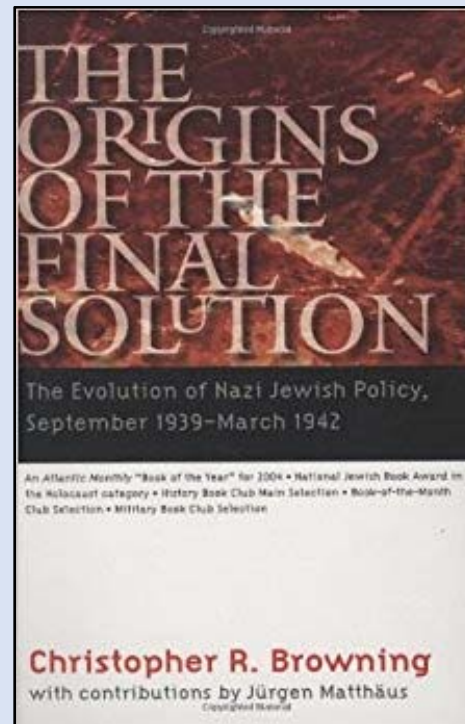
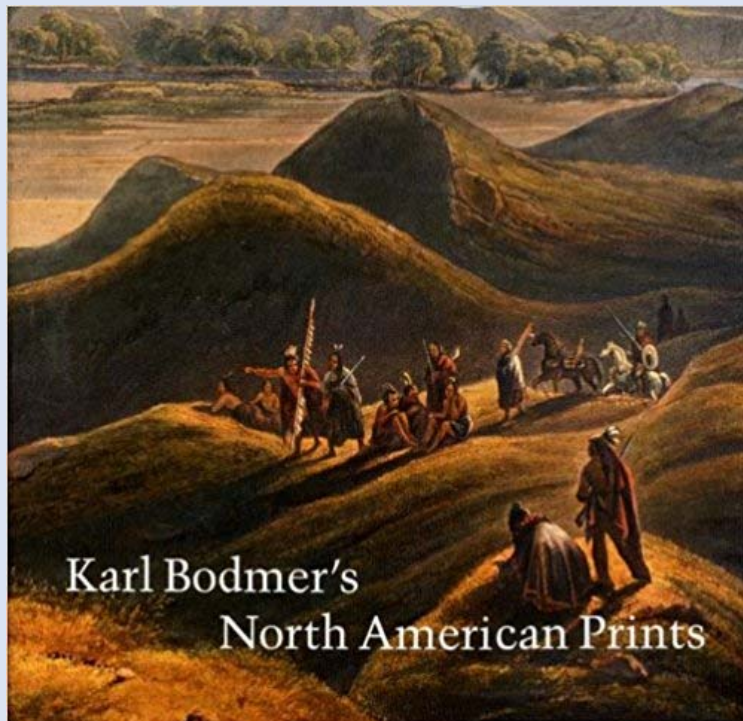
200 new titles + 100 re-issues per year; around 90,000 pages





# Director, University of Nebraska Press, 2002-2004

Designers: Richard Eckersley, Annie Sheehan  
approx. 110 new titles with 35,000 pages per year.



How  
Zea  
Books  
sprouted



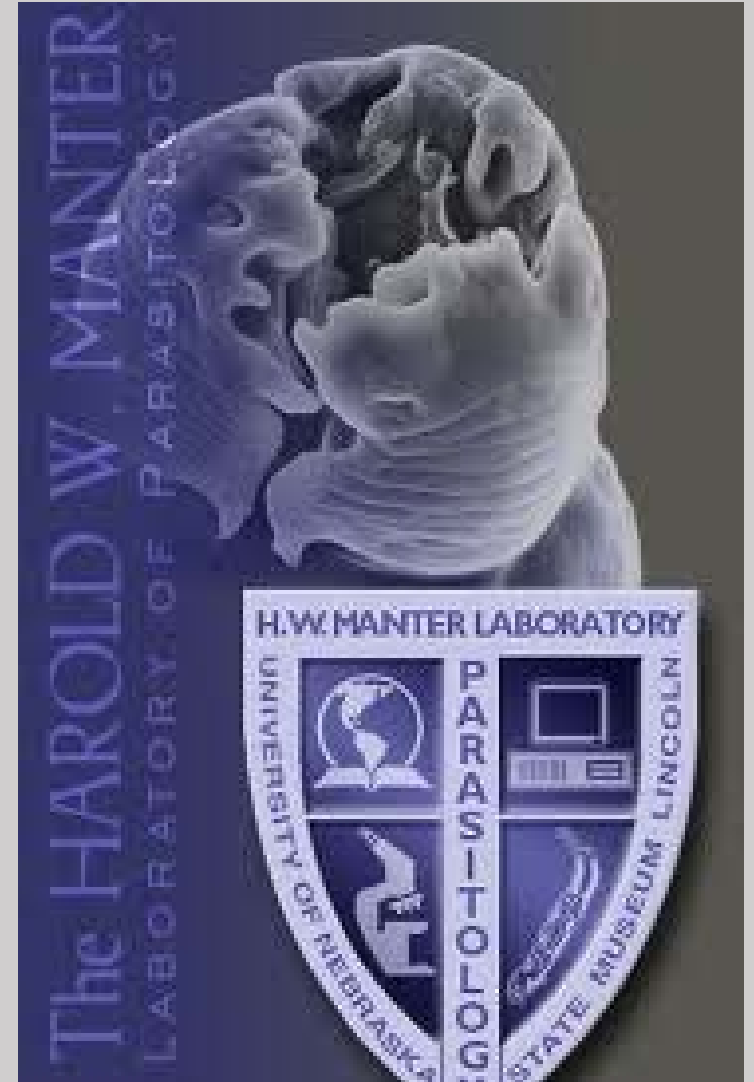
## With a tour of the Manter Laboratory of Parasitology



Armand Maggenti, co-author



Scott Gardner, Director (& co-author)





# What I saw in the lab:

A work that had been 10+ years in the making; peer-reviewed, accepted, then cancelled by University of California Press



---

# What I got by email:

99 x





200,000 clicks  
later, we had  
950 pages of  
this:

PDF'ed MS Word file,  
2-page landscape  
format

- abdominal ganglia** (ARTHRO) Ganglia of the ventral nerve cord that innervate the abdomen, each giving off a pair of principal nerves to the muscles of the segment; located between the alimentary canal and the large ventral muscles.
- abdominal process** (ARTHRO: Crustacea) In Branchiopoda, fingerlike projections on the dorsal surface of the abdomen.
- abdominal somite** (ARTHRO: Crustacea) Any single division of the body between the thorax and telson; a pleomere; a pleonite.
- abduce** v. [L. *abducere*, to lead away] To draw or conduct away.
- abduct** v. [L. *abducere*, to lead away] To draw away from position of median plane or axis.
- abductin** n. [L. *abducere*, to lead away] (MOLL: Bivalvia) Rubber-like block of protein of the inner hinge ligament of Pecten.
- abductor muscle** The muscle that draws an appendage or part away from an axis of the body. see **adductor muscle**.
- aberrant** a. [L. *aberrans*, wandering] Pertaining to a deviation from the normal type or form; abnormal; anomalous variations; different.
- abient** a. [L. *abire*, to depart] Avoiding or turning away from a source of stimulation. see **adient**.
- abiocoen** n. [Gr. *a*, without; *bios*, life; *koinos*, common] The non-living components of an environment.
- abiogenesis** n. [Gr. *a*, without; *bios*, life; *genesis*, beginning] The theoretical concept that life can arise from non-living matter; spontaneous generation; archebiosis; archegensis, archigenesis. see **biogenesis**, **neobiogenesis**.
- abiology** n. [Gr. *a*, without; *bios*, life; *logos*, discourse] The study of inanimate objects; anorganology.
- abiotic** a. [Gr. *a*, without; *bios*, life] Pertaining to, or characterized by the absence of life.
- abjugal furrow** (ARTHRO: Chelicerata) In Acari, the line sepa-

Posted online September 6, 2005

<http://digitalcommons.unl.edu/onlinedictinvertzoology/>

- Immediately began to account for 20% of our downloads
- To date: 99,000 downloads



# How we moved into print-on-demand

In 2007 & 2008 we submitted the work (twice) to the Office of Research's annual celebration of publications, but they disallowed it each time because it was "online only."

So I investigated ways in which we could produce a print version, and wound up working with Lulu.com, a company that started in the North Carolina Research Triangle Park.



381 pages, 8.25 x 10.75, \$93 hardcover, \$40 paperback



# Dictionary of *Invertebrate Zoology*

Mary Ann Basinger Maggenti, Armand R. Maggenti, Scott Lyell Gardner

## A

**abactinal** a. [L. *ab*, from; Gr. *aktis*, ray] (ECHINOD)  
Of or pertaining to the area of the body without tube feet that normally does not include the madreporite; not situated on the ambulacral area: abambulacral. **abactinally** adv.

**abambulacral** see **abactinal**

**A-band** That zone of the sarcomere composed of both actin and myosin filaments.

**abapertural** a. [L. *ab*, from; *apertura*, an opening] (MOLL: Gastropoda) Refers to being away from any shell aperture.

**abapical** a. [L. *ab*, from; *apex*, top] 1. Pertains to the opposite of apical and thus the lower pole of spherical organisms. 2. (MOLL: Gastropoda) Away from the shell apex toward base along axis or slightly oblique to it.

**abaxial** a. [L. *ab*, from; *axis*, axle] Refers to being situated outside of or directed away from the axis or central line. see **adaxial**.

**abbreviate fascia** (ARTHRO: Insecta) A fascia extending less than half the wing.

**abcauline** a. [L. *ab*, from; *caulis*, stalk] (CNID: Hydrozoa) Pertaining to polyps that extend outwards from the common stem. see **adcauline**.

**abdomen** n. [L. *abdomen*, belly] 1. (ARTHRO) The posterior of the three main body divisions of insects; not homologous with chelicerate opisthosoma. 2. (ARTHRO: Crustacea) The trunk somites (with or without limbs) between the thorax and telson; the pleon.

**abdomere** n. [L. *abdomen*, belly; Gr. *meros*, part] An abdominal segment.

**abdominal feet** see **prolegs**

**abdominal filament** see **cercus**

**abdominal ganglia** (ARTHRO) Ganglia of the ventral nerve cord that innervate the abdomen, each giving off a pair of principal nerves to the muscles of the segment; located between the alimentary canal and the large ventral muscles.

**abdominal process** (ARTHRO: Crustacea) In Branchiopoda, fingerlike projections on the dorsal surface of the abdomen.

**abdominal somite** (ARTHRO: Crustacea) Any single division of the body between the thorax and telson; a pleomere; a pleonite.

**abduce** v. [L. *abducere*, to lead away] To draw or conduct away.

**abduct** v. [L. *abducere*, to lead away] To draw away from position of median plane or axis.

**abductin** n. [L. *abducere*, to lead away] (MOLL: Bi-

valvia) Rubber-like block of protein of the inner hinge ligament of Pecten.

**abductor muscle** The muscle that draws an appendage or part away from an axis of the body. see **adductor muscle**.

**aberrant** a. [L. *aberrans*, wandering] Pertaining to a deviation from the normal type or form: abnormal; anomalous variations; different.

**abient** a. [L. *abire*, to depart] Avoiding or turning away from a source of stimulation. see **adient**.

**abiocoen** n. [Gr. *a*, without; *bios*, life; *koinos*, common] The non-living components of an environment.

**abiogenesis** n. [Gr. *a*, without; *bios*, life; *genesis*, beginning] The theoretical concept that life can arise from non-living matter; spontaneous generation: archebiosis; archegenesis, archigenesis. see **biogenesis**, **neobiogenesis**.

**abiology** n. [Gr. *a*, without; *bios*, life; *logos*, discourse] The study of inanimate objects; anorganology.

**abiotic** a. [Gr. *a*, without; *bios*, life] Pertaining to, or characterized by the absence of life.

**abjugal furrow** (ARTHRO: Chelicerata) In Acari, the line separating the aspidosoma (prodorsum) and the podosoma of mites.

**ablation** n. [L. *ablatus*, taken away] Removal of a part as by excision or amputation.

**aboral** a. [L. *ab*, from; *os*, mouth] 1. Pertaining to, or situated away from the mouth; surface opposite the mouth. 2. (ECHINOD: Asteroidea) The surface opposite that bearing the mouth and ambulacral grooves; abactinal; apical; dorsal. see **oral**.

**aboriginal** a. [L. *aborigineus*, ancestral] 1. Of or pertaining to an aborigine, the first, original. 2. Native fauna and flora of a geographic region.

**abortion** n. [L. *abortus*, premature birth] Arrest or failure of development of any entity or normally present part or organ rendering it unfit for normal function.

**abranchiate** a. [Gr. *a*, without; *branchia*, gills] Pertains to being without gills.

**abreptor** n. [L. *ab*, from; *reptere*, to crawl] (ARTHRO: Crustacea) The postabdomen of water fleas terminating in two claws.

**abscised** n. [L. *abscissus*, cut off] Cut off squarely; with a straight margin.

**abscission** n. [L. *abscissus*, cut off] The separation of parts.



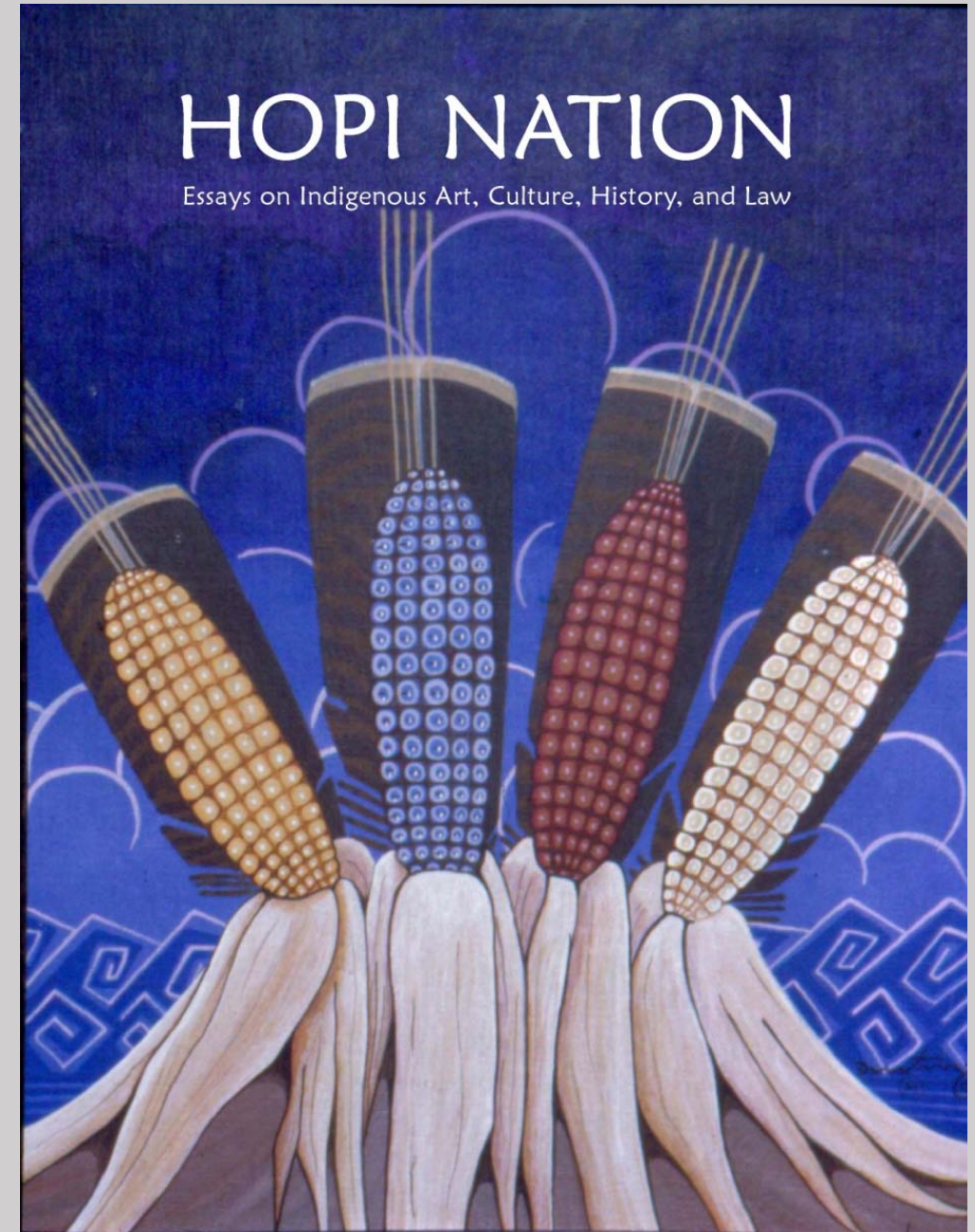
*Our 2nd book began*

“On a blustery spring day in Lubbock, Texas, in 1981 ...

... it was a time to celebrate the Hopi Tricentennial, a commemoration of the **Hopi and Pueblo revolt against Spanish rule in 1680**. Hopi leaders and artists converged with non-Hopi scholars, and the result was a first-rate public celebration and symposium . . . and a manuscript.”



- Submitted to various presses over 25-year period, 1981-2006.
- multi-author  
75 color plates  
no subsidy \$\$
- PDF ebook edition  
pub. 9/29/2008  
(25,330 downloads)
- POD edition (Oct 2008), 168 pp., color, hardcover, \$56.60





Title page



# HOPI NATION

Essays on Indigenous Art, Culture, History, and Law

*EDITED BY*

Edna Glenn  
John R. Wunder  
Willard Hughes Rollings  
and C. L. Martin

UNL Digital Commons  
University of Nebraska–Lincoln Libraries  
Lincoln, Nebraska  
2008

sign patterns structured by iconographical and aesthetic elements establish a singular sense of Hopi beauty. Through the interplay of colors, textures, tonal and spatial variations, insight is derived into Hopi sensibility - the Hopi "artistic bent of mind."

The one kachina icon that so completely summarizes this Hopi characteristic is the painting and the sketch by Joseph Mora, "Heu-mish Katsina." Mora wrote of the majestic and spectacular appearance of this supernatural being. Barton Wright comments:

Probably one of the most beautiful and best known of all Hopi Kachinas is the Hemis Kachina. Often he is incorrectly called the Niman Kachina from the ceremony in which he is most often seen. At sunrise, when the Kachinas come to the plaza to dance for the first time, they bring with them entire corn plants, the first corn harvest of the year, to distribute to the audience.<sup>10</sup>

The elaborate Hemis regalia are perhaps the most impressive, visually and symbolically, of all kachina costumes. Rainbow colors suggestive of growth are again utilized in body paint and ritual accessories, but the impersonator is laden with a lavish display of live evergreens, furs, and feathers. The crest of the mask flows upward into a dynamic ceremonial tablet, a work of art in itself. Mora was so inspired by the elaborate symbolism and beauty of this head-tablet that he made a detailed pencil sketches depicting "rain clouds, the showers, the appearance of the frogs with the moisture, the budding dormant vegetation and the fully developed ear of corn,"<sup>11</sup> all metaphors expressive of crop fertility, germination and growth.

Mora was also intrigued with the image and role of the "Koshari" or Clown identified with Tewa-Nano Hopi on First Mesa. The Hano Koshari presents a contrast element to the more serious kachina spirit-figures, revealing the humorous aspect of Hopi character. One of the roles pursued by the koshari clown on ceremonial day is that of a glutton who accepts too much food, too many blessings. In the Mora painting he is "shown with food bowl in one hand and a bundle of green 'piki', Hopi paper bread, in the other. At his waist he has a wooden doll (*tihu*) impersonation of himself."<sup>12</sup> In the Neil David sculpture of the Koshari, he is shown with a food bag hanging from the neck, watermelon in one hand, clusters of fruits and vegetables tied to his waist—, begging and eating all that he can carry. The three-dimensional koshari, carved of cottonwood, displays a disproportionate uncoordinated body which emphasizes the clown character: "boisterous conversation, immoderate actions, and gluttony."<sup>13</sup> These clowns teach how *not* to behave, how *not* to follow their example.

The metaphorical unity of the Niman ceremonial scene finds completeness in the Walpi environment itself, a backdrop for the unfolding Hopi mystery play. Designated as the sacred center, the village plaza brings into focus all Hopi people and their activities, their prayers and blessings. . . Just as the "kivas are universes in miniature,"<sup>14</sup> the plaza is "the center" from which the universal patterns of creation and life growth are compounded each day, in each ceremonial occasion, and evolve outward to unseen spiritual realms. The Walpi environment, structured of sky and earth, stone and adobe, ladders and steps, presents, in distinct hierarchical order, a physical and spiritual access to spaces below and spaces above. Michael Kabotie, in describing his people, states that "we settled on the high mesas, and as Cloud People, we designed our buildings after the cumulus clouds. . . . Our multi-storied Hopi architecture is a reflection of the high climbing cumulus clouds."<sup>15</sup>



Figure 64. KA-HOPI KATCHINA (KOSHARI) WITH "TIHU"  
Joseph Mora  
painting, watercolor. 1904-1906 (Courtesy of John R. Wilson, Tulsa, Oklahoma)



Figure 75. KACHINA OF ONE HORN  
Dawakema (Milland Lomakema)  
painting, acrylic (Courtesy of Artist Hopid, Second Mesa, Arizona)



Figure 35. AWATOVI RAIN PRIEST  
Honvantea (Terrance Talaswaima)  
painting, acrylic (Courtesy of Artist Hopid,  
Second Mesa, Arizona)



Figure 36. AWATOVI RAIN MAIDEN  
Honvantea (Terrance Talaswaima)  
painting, acrylic (Courtesy of Artist Hopid,  
Second Mesa, Arizona)





CHAPTER 4



## The Hopi Nation in 1980

Abbott Sekaquaptewa

"It is a time to recall and to revitalize the good things of Hopi life and to celebrate Hopism."

The Hopi Tricentennial Year is probably one of the most significant and important events in contemporary Hopi life because it has relevance to every facet of Hopi life and will hopefully retain that relevance in the future. It is a time to recall and to revitalize the good things of Hopi life and to celebrate Hopism.

The Hopi people have retained their cultural life to perhaps a greater degree than most Indian peoples in the United States today. Customary practices which govern the pattern of life from birth to death for most Hopi are still carried out to a large extent.

The Hopi mesas are located in northeastern Arizona in the plateau country where the Hopi clans began gathering a millennium ago. The clans were not strangers to the land at that time, for many had passed through this country during the migration period after the arrival from the other world. This was a predestined place, a chosen place, where they were to come together and settle while awaiting the return of the white brother. Presently there are approximately 9,000 Hopi living on the reservation established in 1882.<sup>1</sup> The original tract of land set aside for the use and occupancy of the Hopis comprised 2,500,000 acres. Due to encroachment by other Indians and the failure of the federal government to protect the land rights of the tribe, it has been reduced today to 1,500,000 acres, two-thirds of which is still occupied by

Figure 4. THE HOPI LAND

Owen Seumtewa, photograph, 1981 (Courtesy of the photographer, Second Mesa, Arizona)





Figure 19. HOPI CEREMONIAL CALENDAR (mural)  
Artist Hopid: Lomawiywesa (Michael Kabotie), Dawakema (Milland Lomakema), Coochsiwukioma (Delbridge Honanie), Honvantewa (Terrance Talaswaima), Neil David, Sr.  
painting, acrylic. 1975. Collection: Hopi Cultural Center Museum Second Mesa, Arizona (Courtesy of Artist Hopid, Second Mesa, Arizona; and Jerry Jacka, photographer, Phoenix, Arizona)

Colors which represent the earth are also important: reds, yellows, browns, and blues. We use them in our art works, and when we perform the sacred rituals we paint them on our bodies and on our ceremonial clothing. Sometimes we use paint brushes, or we may use our hands as paint brushes, which is the ancient, traditional way of painting.

As Hopi artists, we sense beauty and meaning in every aspect of our lives. We believe that we are a part of a great living force which began hundreds of years ago. We do not accept the popular theory which says that all people came to this land from across the Bering Strait. Our concept is that we came from the Third World of the Hopi and that, now, we are in the Fourth World. We emerged from underground, somewhere in the Grand Canyon. That is our concept. Archaeologists date our people back to the twelfth century, but we believe that this great, living-force comes to us from ancient times, and that our culture retains it today.<sup>2</sup> As Hopi artists we share it. We live the artistic, aesthetic way; we must develop the talents given to us. We have the responsibility to communicate to others, Hopi and non-Hopi peoples, through our art, the spiritual images of Hopi life.

When we concern ourselves with Hopi life and Hopi art, we are involved with the very existence of the ceremony. The most significant work of the Artist Hopid is a large mural, the "Hopi Ceremonial Calendar," which we painted in 1975. It depicts, through symbols, the Hopi path of life based on ritual events occurring in one lunar year. It is a summary statement which presents our significant ceremonials: those for the kachina, for the Men's Society and Women's Society, and for the clans that pro-

vide leadership and guidance through the succession of rituals. Not only are there spiritual lessons to be learned from the mural, there are portrayals of the physical elements of night and day, the change of seasons, and the agricultural life of the Hopis.

The mural hangs at the Hopi Cultural Center and Museum on Second Mesa, covering a wall space of some thirty-five feet in width, a total of 274 square feet. The process of making the mural was a contemporary art-happening in itself. Four of us of the Artist Hopid painted continuously, night and day, for a period of two weeks, with Hopi people and music providing background support. Actually, the painting is a large Hopi timepiece portraying the ceremonial cycle of life. The completed Ceremonial Calendar was presented to the Hopi people and to the Cultural Center by the Artist Hopid in formal ceremonies in July 1975. "Dedication," quoted below, was written by Lomawiywesa (Michael Kabotie) for that occasion.

This mural was painted in reverence and in homage to HOPI:

A life force and philosophy that nurtured and gave strength to countless generations of HOPI PEOPLE

A way of life, time tested by the forces of Mother Nature for eons; survived and matured.

A concept so deep that deliberate attempts by gold and soul hungry ideologies to unroot it have failed.

A spiritual outlook so strong, that despite the hardships, it prays for all living beings to have fulfilling lives,

And those beautiful souls that live its teachings, and guide it,

THE HOPI PEOPLE

So with the greatest honor and respect, members of ARTIST HOPID dedicate the

HOPI CEREMONIAL CALENDAR to the HOPI PEOPLE and all living beings.

ARTIST HOPID<sup>3</sup>

So, we began to get a fair number of book projects,  
and I said to the Dean:

“It would be easier to explain what  
we’re doing if we had a name for it.”





# And so, Zea Books was born:

---

- We huddled with University Communications to get their stamp of approval, and let them suggest names. They came up with "**Iron Gate**" and some other ideas we didn't go for; but they did say, *"As long as it has to do with corn, we're okay."*
- "Zea" = genus of corn (*Zea mays*)
- Name is short, easy to spell, easy to find in an alphabetical list



Logos are not allowed, but we occasionally use an "icon":



# 59 titles to date

- 9 in 2013
- 4 in 2014
- 11 in 2015
- 15 in 2016
- 7 in 2017 (so far)
  
- plus 16 in E-texts in Am. Studies series

2015 income = \$ 1,704

Lulu \$ 1,366; Amazon (Kindle) \$ 338

# Our Mission

---

Provide a publishing outlet for scholarly work that does not fit other available publication models.

- too long
- too short
- too esoteric
- too expensive
- too complicated
- too strange



# Our publishing agreement = 1 page

1. Defines the parties: the author(s) & the OSC
2. Defines the "Work"
3. Affirms that authors are creators/holders of rights & work contains nothing slanderous, libelous, or in violation of any laws or judgments.
4. OSC has non-exclusive permission to distribute the work & determine format, design, price, & distributor.
5. "Sums received" split 50/50; specifies payees
6. Either party can terminate with 60 days notice
7. Authors retain all rights & may dispose elsewhere
8. Effective date of agreement & signatures



# Production Tools

---



MS Word/Office

Adobe Acrobat

Adobe Photoshop

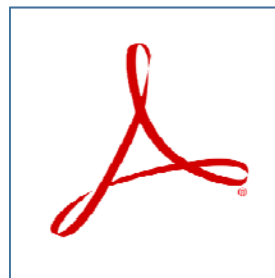
Adobe InDesign

*editing, fonts*

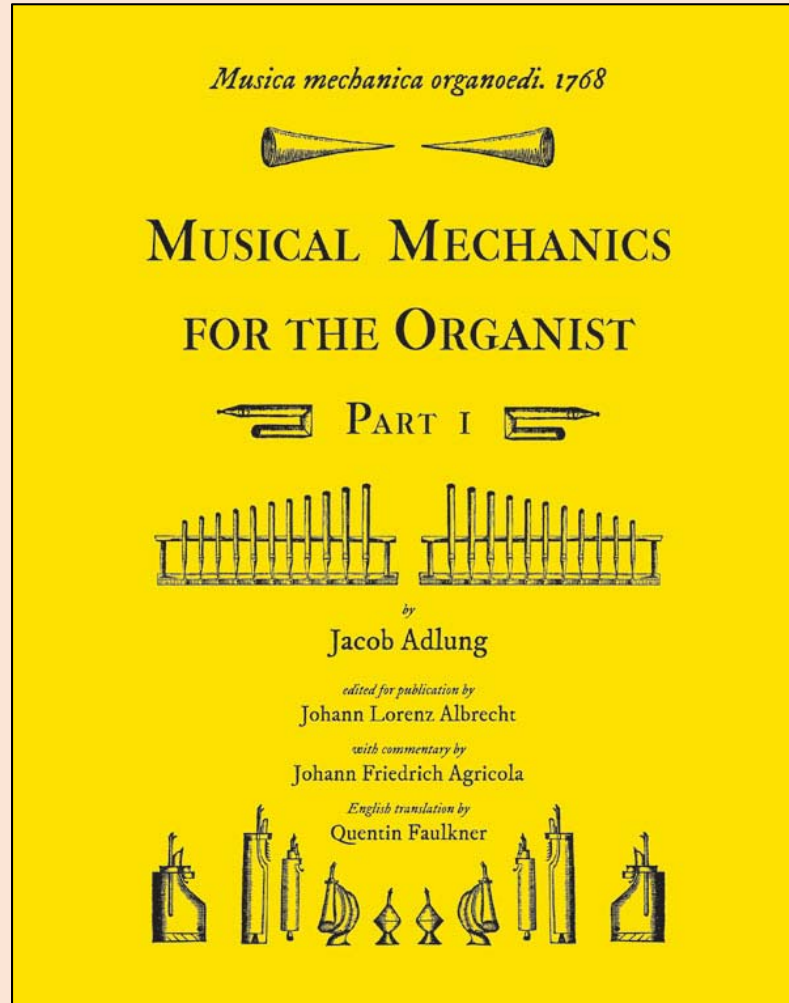
*manipulate PDF's*

*manipulate graphics*

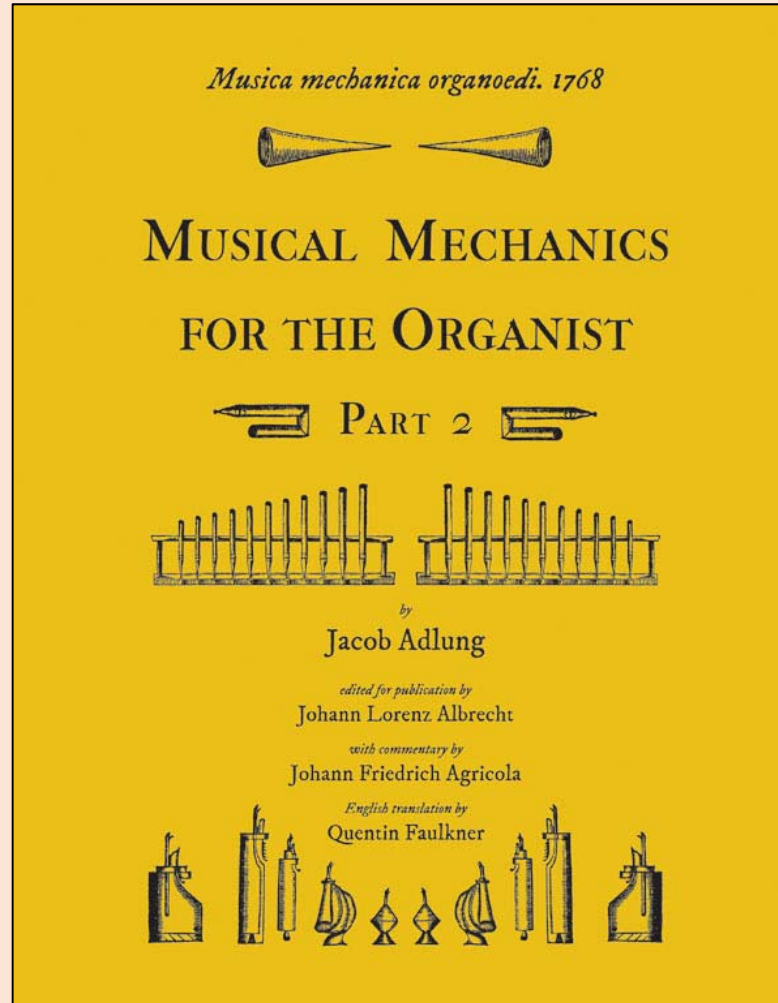
*layout text & graphics*



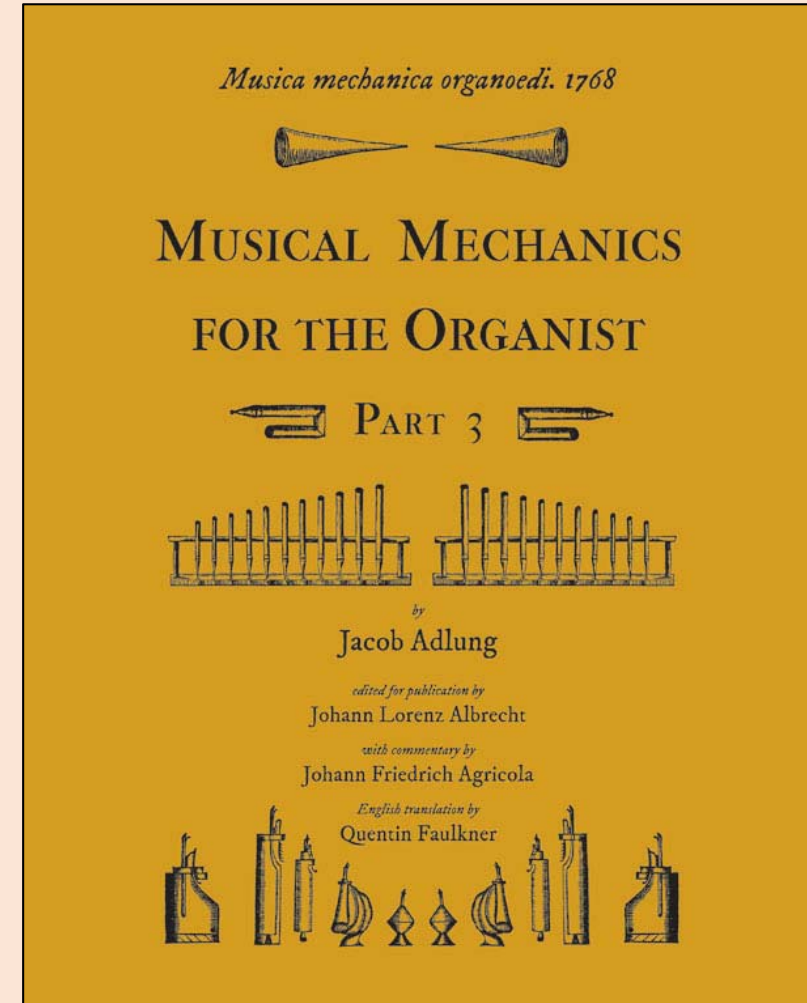
*From an emeritus music professor who had spent 20+ years on the translation—  
with no real hopes of getting it published.*



418 pages



414 pages



378 pages

Each 8.5"x11", \$30 paperback



## Kap. II. Von dem äußerlichen Gehäuf der Orgel. 23

bis man auf 49. gekommen: wolten etliche nach 48. palmas haben, da ihnen das große Cis fehlt; etlichen mangelt auch das große Dis; etlichen mangelt auch Fis und Cis, an deren Statt D und E unter den chromatischen palmas sind; an einigen fehlen auch wol etliche von den obersten clavisibus, da die untere Oktav, auch zumweilen die obere, kürzer wird, westwegen man alsdann zu sagen pflegt: es hat kurze Oktav. Aber das ist nur noch bey alten Organen zu finden, in welchen bald dieß bald jenes fehlt. Die neuen gehen ordentlich bis auf 48 und 49 etliche noch höher, da sie cis, d, auch wol dis und e aus der dreigestrichnen Oktave mitnehmen. J. E. in Lissnach.

### §. 24.

Es sind zweyerley palmas, niedrige und erhöhte, diese liegen zwischen jenen laar, und ragen fingerdick vor jenen in die Höhe. Die nennet man am bequämsten Claves chromaticas, die niedrigen aber Claves diatonicas. Andere nennen jene Semitonis, oder, welche besser Griechisch verstehen, Hemitonis; aber es sind dieses keine richtige Benennungen. Die Namen der Palmas sind mit den Namen der Noten einmety, indem sie durch das a b c d e f &c. von einander unterschieden werden. Und vom C machen wir ordentlich den Anfang und benennen die 49 palmas mit den das zwischen liegenden clavisibus chromaticis also:

C.	Cis.	D.	Dis.	E.	F.	Fis.	G.	Cis.	A.	B.	H.
1	2	3	4	5	6	7	8	9	10	11	12
c.	cis.	d.	dis.	e.	f.	fis.	g.	gis.	a.	b.	h.
13	14	15	16	17	18	19	20	21	22	23	24
c'	cis'	d'	dis'	e'	f'	fis'	g'	gis'	a'	b'	h'
25	26	27	28	29	30	31	32	33	34	35	36
c''	cis''	d''	dis''	e''	f''	fis''	g''	gis''	a''	b''	h''
37	38	39	40	41	42	43	44	45	46	47	48
c'''											
49											

Es ist einmety ob ich cis oder g. mahle; und so mit andern.

### §. 25.

Mehr hiervon wird anderswo geredt. Also heisset man, daß, wenn man durch ist, wieder von vorn angefangen werde: um aber aller Verwirrung vorzukommen, hat man einem jeden Absatz einen besondern Namen begelegt, und die palmas von C an bis an das andere c exklusive, mit den Namen große bemerzt. Demnach heisset man das große C, große D, u. s. w. Von dem andern c bis zum dritten nennet man es bloß, J. Ex. das bloße c, das bloße d, u. wil man seine Striche barckler machen. Von dem dritten bis zum vierten nennet man es eingestrichen. 3. Ex. das eingestrichene c, d, u. s. f. Und da die tiefsten palmas durch große Versalbuchstaben vorgestellt

let

## Ch. II. Concerning the Outer Case of the Organ. 23

they lack the low C#. Some organs also lack the low D#, or even F# and G# as well. In this last instance the notes D and E\* occupy these chromatic keys. There are also organs that lack some of the notes at the top of the keyboard; thus the lowest as well as the highest octave is shorter. Hence it is said, "It has a short octave." Today, though, one encounters this only in old organs, in which this or that is lacking. Newer organs normally have 48 or 49 keys, and some have even more, when c#" and d'", or even d#" and e'" are included, e.g. at Eisenach.†

### §. 24.

There are two kinds of keys, lower and raised, the latter lying between the former and projecting upward the thickness of a finger above them. The most convenient term for the latter is "chromatic keys," and for the former "diatonic keys." The [chromatic keys] are also referred to as *semitonia*, or better in Greek, *hemitonia*; but there is no specific name for the [lower keys]. The names of the keys are identical with the names of the notes, being distinguished one from the other by the letters a b c d e f etc. And now, beginning with great C, here are the 49 keys in order, including the intervening chromatic keys:

C	C#	D	D#	E	F	F#	G	G#	A	B-Flat	B
1	2	3	4	5	6	7	8	9	10	11	12
c	c#	d	d#	e	f	f#	g	g#	a	b-flat	b
13	14	15	16	17	18	19	20	21	22	23	24
c'	c#'	d'	d#'	e'	f'	f#'	g'	g#'	a'	b-flat'	b'
25	26	27	28	29	30	31	32	33	34	35	36
c''	c#''	d''	d#''	e''	f''	f#''	g''	g#''	a''	b-flat''	b''
37	38	39	40	41	42	43	44	45	46	47	48
c'''											
49											

How one depicts c# or any other note is immaterial.‡

### §. 25.

We will say more about this subject elsewhere. You will note that the series of notes keeps repeating itself. In order to avoid any confusion, however, each *series* has been given a special name. The keys from C up to but not including c are given the name "great," so that one speaks of "great C, great D," etc. [The keys] from c to c' are referred to as "plain," e.g., "plain c, plain d," etc., because there is no line above them. From c' to c'' is called "one-stroke," e.g., "one-stroke c, d, e," etc. Note that the lowest keys are distinguished by the use of capital letters, while the succeeding series

\* The publication has "D and C," but this is surely an error (probably a misreading of Adlung's manuscript). What Adlung is describing here is the short octave, a common arrangement for the lowest octave of keyboard instruments up through the 17th century that was rapidly becoming obsolete during his day.

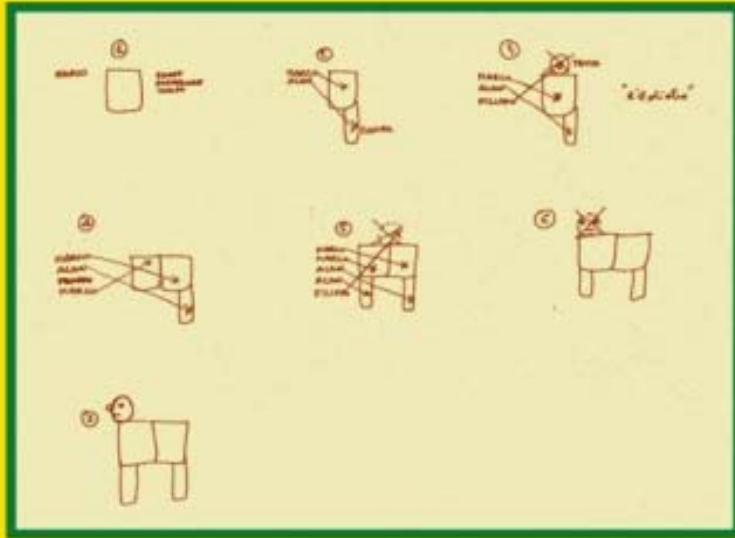
† at the Georgenkirche; see §. 288.

‡ This remark only makes sense in the German original—"Es ist einmety ob ich cis oder f. mahle; und so mit andern."—since Adlung recognizes two equivalent ways to write c-sharp: *cis* or *f*.

§ The word Adlung uses is "blots;" the English equivalent in this instance is "tenor?" "tenor c, tenor d," etc.

¶ Adlung indicates the strokes that accompany the pitch letters as lines above the letters; the more usual practice today is to place small strokes after the pitch letter.

|| 25 Modern English labels these notes "c one, d one, e three," etc.



# Loris Malaguzzi and the Teachers

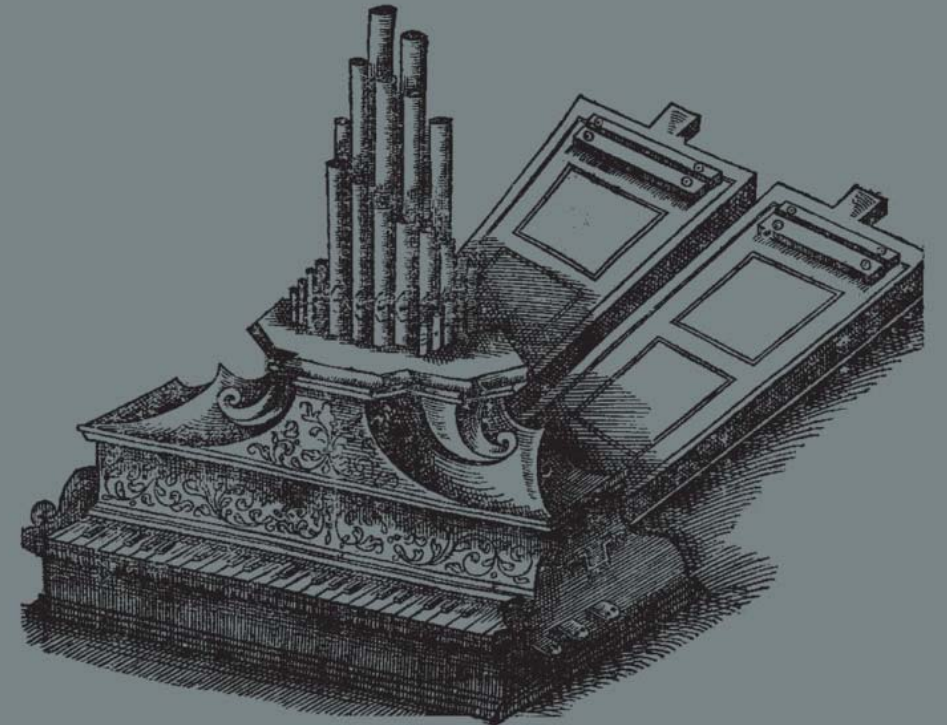
Reflective Practice  
in Reggio Emilia 1990

Compiled and Edited by  
Carolyn Pope Edwards, Lella Gandini, & John Nimmo

## Michael Praetorius SYNTAGMA MUSICUM II De Organographia

Parts III – V, with Index

Translated and edited by Quentin Faulkner





1. Die vortrefflichkeit des Werks / davon in diesem Cap. I. weitläufftig gesagt vnd discurrirt worden.

2. Die weitberühmbten Meister dieser Kunst / so vor wenig Jahren / nicht allein in Italia, sondern auch in Germania nostra, bevorab in den Niederlanden gelebt vnd noch jetziger zeit beyder Orten sehr florirt, vnd celeberrimi befunden worden: Da dann diese Kunst von ihnen dermassen excolirt vnd augirt worden / daß zu zweifeln / ob ihr auch noch etwas könne addirt werden?

3. Die jungen Knaben / deren etliche solche Specimina ihres profectus, heut zu tag von sich geben / das auch langgeübte vnd Kunstreiche Organisten zum höchsten darüber in verwunderung gerathen vnd gedenden / was doch künfftiger zeit noch zu hoffen / weilen bey den Knaben solche Indoles vnd Jüneigung zu dieser Kunst sich er-  
eugert?

Darneben aber were höchlich zu loben / das auch Obrigkeitern an etlichen Orten vnd Städten das ihrige verrichteten vnd vff Mittel bedacht weren / welcher gestalt / ihre gute vnd fleißige Organisten / in ihren Kirchen mit solchen vnterhalt versehen werden köndten / damit ihnen ihre müß / fleiß vnd saure Arbeit der gebühr nach recompensirt vnd belohnt würde. Dann es ubelstagen / wie geringe solaria, auch an etlichen vornemen Orten / für ihre gute vnd Kunstreiche Organisten deputirt seynd / also das sie sich kümmerlich können erhalten / ja bisweilen auch die Edle Kunst versuchen vnd wünschlen / das sie an stat eines Organisten ein Rührit oder sonst ein geringes Handwerk gelernt hetten. Welches gleichwol iurbarum vnd billig von dem Magistratu vnd Kirchen Inspectoribus ad notam genommen / vnd vffs beste eorrigirt werden köndte. Et tantum de I. Capite.

## Das II. Capittel.

Zu welcher zeit ohngefehr / vnd von weme die Alten Orgeln erfunden worden.

Autor  
Inven-  
tor.



Er aber der Autor vnd erster erfinder dieses wunderfahnen ierlichen / herlichen Instruments sey / wird (das wol zu bekla- gen) nirgends gefunden. Welches Polydorus lib. 5. Cap. 15. vnd folgendes lib. 3. Cap. 18. höchlich beklaget:

†† Viel Musicalische Instrumenta, sagt er / sind zu den Alten

zeiten erfunden worden / deren Inventores vnd Erfinder gang vnd gar vergessen sind / vnter welchen auch dieses / so aller verwunderung vnd lobes werth ist / so man die Orgel nennet: Zwar sehr vngleich denen / welche der Prophet vnd Jüdische

W

König

1. The excellence of the instrument, already discussed at length in this first chapter.

2. The renowned masters of this art who have lived during the past number of years, not only in Italy, but also in our own Germany (and formerly in the Netherlands<sup>30</sup>), and who still flourish as celebrities in both places.<sup>31</sup> They have cultivated their art to such a high degree that it is doubtful it could be improved in any way.

3. The young boys, some of whom are nowadays so proficient that even experienced and skillful organists have expressed their astonished admiration, commenting that, with the aptitude these boys are showing, the future is indeed full of promise.<sup>32</sup>

Furthermore, it would be a thing worthy of praise, if the authorities in some cities would also do their part, and seek the funds with which to pay the fine and diligent organists in their churches a proper salary for all their hard work. It is regrettable what paltry salaries even some prominent places pay their good and skillful organists; some of these musicians can barely support themselves. Indeed they sometimes curse their noble art, and wish they had become cowherds or petty laborers instead of organists. This is indeed lamentable, and needs to be noted and corrected by city and church officials. (This is the end of Chapter I.)

## Chapter II.

At approximately what date and by whom  
the organ was discovered.<sup>33</sup>

The Inventor:



It is, sad to say, nowhere recorded who the inventor of this wonderful instrument was. Polydorus greatly laments this in Book 5, Chap. 15f. and Book 3, Chap. 18:<sup>34</sup> he writes: "Many musical instruments were discovered in antiquity, and it is completely forgotten who invented them; among these is the one called "organ," an instrument worthy of admiration and praise. It is indeed quite unlike the ones built by David, the Jewish King and Prophet, to whose

30. This is probably an oblique reference to the introduction of the Reformed faith during the second half of the 16th century, which severely curtailed the use of the organ and the employment of organists.

31. Praetorius has in mind such artists as Adriano Banchieri (1567-1634) and Girolamo Frescobaldi (1583-1642) in Italy and Jacob Praetorius (1585-1611) and Samuel Scheidt (1587-1654) in Germany.

32. Ironically, Praetorius made this observation on the eve of the 30 Years War (1618-48), from which all aspects of German culture, including music, did not fully recover for a half century.

33. The impressive number of sources that Praetorius cites in this chapter are due in part to his intelligence and diligence, and in part to the access he must have had to the ducal library at Wolfenbüttel, founded in 1572 and now known as the Herzog August Library. In the 17th century it was the largest library north of the Alps. The sources he cites differ greatly in their reliability.

34. Polydorus Vergilius, *De inventoribus rerum*, (1499); German translations appeared in 1537 and 1603. Praetorius seems to be unaware of antique sources that name Ktesibios (Ctesibius) as the organ's inventor; see: Jean Perrot, *The Organ from its Invention in the Hellenistic Period to the end of the Thirteenth Century* (London: Oxford University Press, 1971), pp. 7f.

504 pages  
10 MB pdf  
\$35 pb, \$50 hc

# Historical Common Names of Great Plains Plants

Elaine Nowick *N. 332*



Volume I: *Common Names*

472 pages  
10 MB pdf  
\$35 pb, \$50 hc

# Historical Common Names of Great Plains Plants

Elaine Nowick *N. 332*



Volume II: *Scientific Names Index*





**Remarkable Russian Women  
in Pictures, Prose and Poetry**



Marcelline Hutton

Marcelline Hutton



**Resilient Russian Women  
in the 1920s & 1930s**



La grande misère  
**Great Misery**

Maisie Renault  
translated by Jeanne Armstrong



**LEON MALMED**



WE SURVIVED  
... AT LAST I SPEAK

**A BOY IN HIDING**  
**SURVIVING THE NAZIS**

Amsterdam  
1940-1945



603546

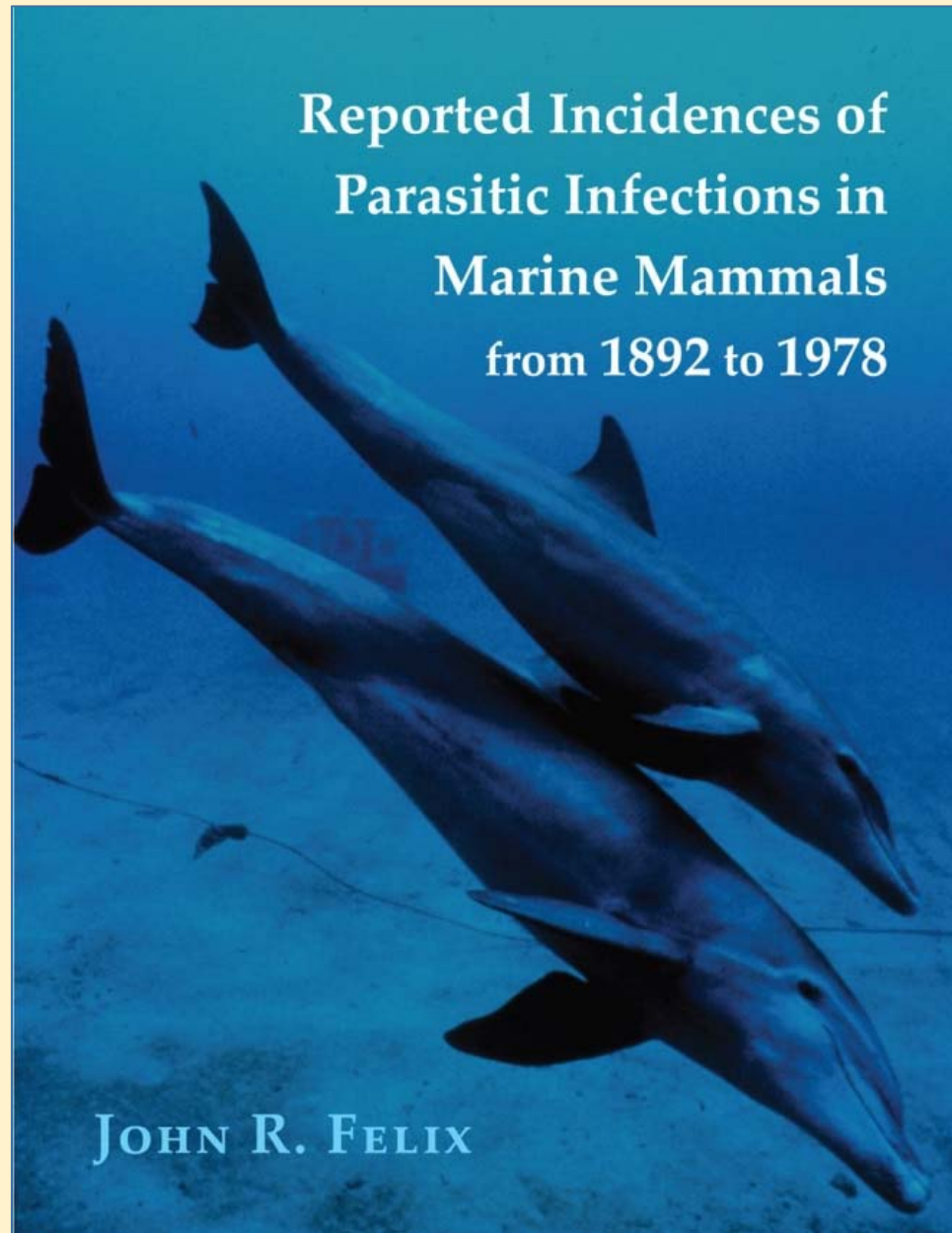
47 hs

603546

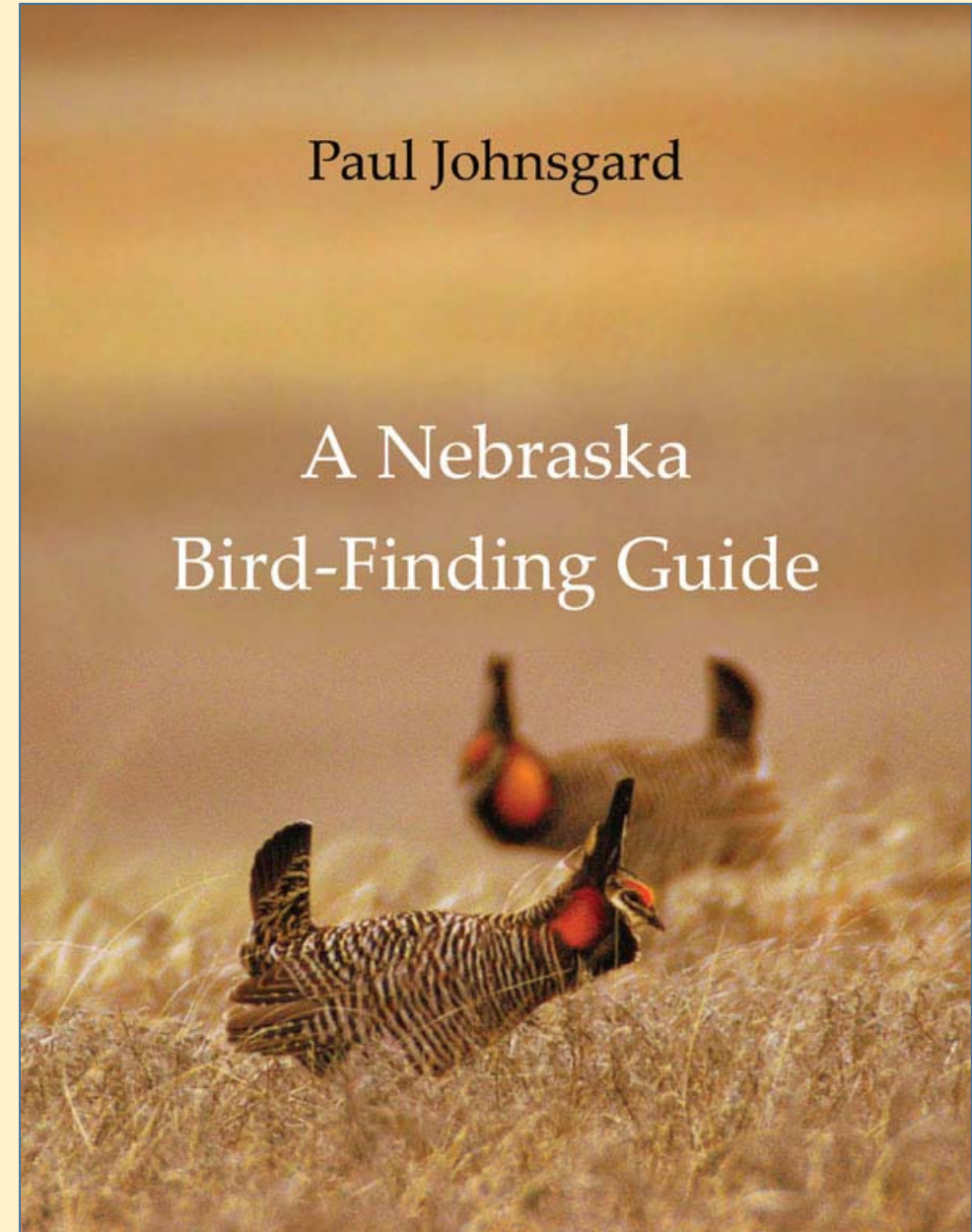
**STAN RUBENS**

WITH  
**RONNY RUBENS**

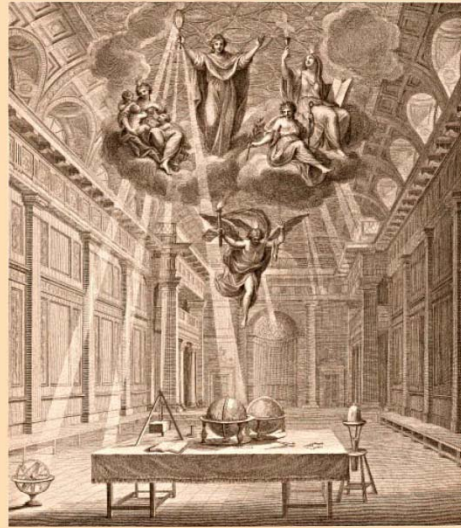




Q: Where was *schistosomiasis* first reported in sea lions?



Q: Where can I see a prairie chicken lek near Broken Bow?



THE  
CONSTITUTIONS  
OF THE  
*FREE-MASONS.*

CONTAINING THE  
*History, Charges, Regulations, &c.* of that most  
Ancient and Right Worshipful FRATERNITY.  
For the Use of the LODGES.

BY JAMES ANDERSON,  
*as edited and published by Benjamin Franklin, 1734.*

103,141 downloads  
since February 2006

SINNERS  
IN THE HANDS  
OF AN  
ANGRY  
GOD

A Sermon Preached at Enfield, July 8th, 1741

Jonathan Edwards

507,091 downloads  
since January 2011



A. M. 3457.  
547.  
Ante Chr. Nor do we find the GRECIANS arriv'd to any considerable Knowledge in *Geometry*, before the Great *Thales Milesius*, the Philosopher, who dy'd in the Reign of *Bellsazzar*, and the Time of the *Jewish* Captivity. But his Scholar, the Greater PYTHAGORAS, prov'd the Author of the 47th *Proposition* of *Euclid's* first Book, which, if duly observ'd, is the Foundation of all Masonry, sacred, civil, and Military.\*

The People of *Lesser Asia* about this Time gave large Encouragement to Masons for erecting all sorts of sumptuous Buildings, one of which must not be forgot, being usually reckon'd the Fourth of the *Seven Wonders* of the World, viz. the *Mausoleum*, or Tomb of *Mausolus*, King of *Caria*, between *Lycia* and *Jonia*, at *Helicarnassus*, on the Side of Mount *Taurus* in that Kingdom, at the Command of ARTEMISIA his mournful Widow, as the splendid Testimony of her Love to him, built of the most curious Marble, in Circuit 411 Foot, in Height 25 Cubits, surrounded with 26 *Columns* of the most famous *Sculpture*, and the whole opened on all Sides, with Arches 73 Foot wide, perform'd by the four principal *Master-Masons* and *Engravers* of those Times, viz. the East Side by *Scopas*, the West by *Leochares*, the North by *Briax*, and the South by *Timotheus*.

A. M.  
3652.  
352.  
Ante Chr.

\* PYTHAGORAS travell'd into Egypt the Year that *Thales* dy'd, and living there among the Priests 22 Years became expert in *Geometry* and in all the Egyptian Learning, until he was captivated by *Cambyses* King of Persia, and sent to Babylon, where he was much conversant with the Chaldean MAGI, and the learned Babylonish JEWS, from whom he borrow'd great Knowledge, that render'd him very famous in Greece and Italy, where afterwards he flourish'd and dy'd; when *Mordecai* was the prime Minister of State to *Ahasuerus* King of Persia, and ten Years after ZERUBBABEL's Temple was finish'd.

A. M.  
3498.  
506.  
Ante Chr.

But after PYTHAGORAS, *Geometry* became the darling Study of Greece, where many learned Philosophers arose, some of whom invented sundry Propositions, or Elements of *Geometry*, and reduc'd them to the use of the mechanical Arts.\* Nor need we doubt that Masonry kept pace with *Geometry*; or rather, always follow'd it in proportion'd gradual Improvements, until the wonderful EUCLID of Tyre flourish'd at Alexandria; who gathering up the scatter'd Elements of *Geometry*, digested them into a Method that was never yet mended, (and for which his Name will be ever celebrated) under the Patronage of PTOLOMEUS, the Son of *Lagus* King of Egypt, one of the immediate Successors of Alexander the Great.

And as the noble Science came to be more methodically taught, the Royal Art was the more generally esteem'd and improv'd among the Grecians, who at length arriv'd to the same Skill and Magnificence in it with their Teachers the Asiatics and Egyptians.

The next King of Egypt, PTOLOMEUS PHILADELPHUS, that great Improver of the liberal Arts, and of all useful Knowledge, who gather'd the greatest Library upon Earth, and had the *Old Testament* (at least the *Pentateuch*) first translated into Greek, became an excellent Architect and GENERAL MASTER-MASON, having among

A. M.  
3700.  
304.  
Ante Chr.

A. M.  
3748.  
256.  
Ante Chr.

\* Or borrow'd from other Nations their pretended Inventions, as Anaxagoras, Oenopides, Briso, Antipho, Democritus, Hippocrates, and Theodorus Cyrenzeus, the Master of the divine PLATO, who amplifi'd *Geometry*, and publish'd the Art Analytic; from whose Academy came forth a vast Number, that soon dispers'd their Knowledge to distant Parts, as Leodamus, Theætetus, Archytas, Leon, Eudoxus, Menaichmus, and Xenocrates, the Master of Aristotle, from whose Academy also came forth Eudemus, Theophrastus, Aristæus, Isidorus, Hypsicles, and many others.





# Mathematics for Classical Information Retrieval:

Roots and Applications

Dariush Alimohammadi

Edited by Mary K. Bolin



SIX SEPTEMBERS

# Mathematics for the Humanist

Patrick Juola and Stephen Ramsay



# Key Factors of Sustainable Firm Performance

A Strategic Approach

Mustafa Emre Civelek & Murat Çemberci

with Okşan Kibritçi Artar & Nagehan Uca



# La letteratura in gioco



Un approccio ludico alla didattica  
della letteratura nella classe di lingua

Barbara Dell'Abate-Çelebi

# PENELOPE'S DAUGHTERS

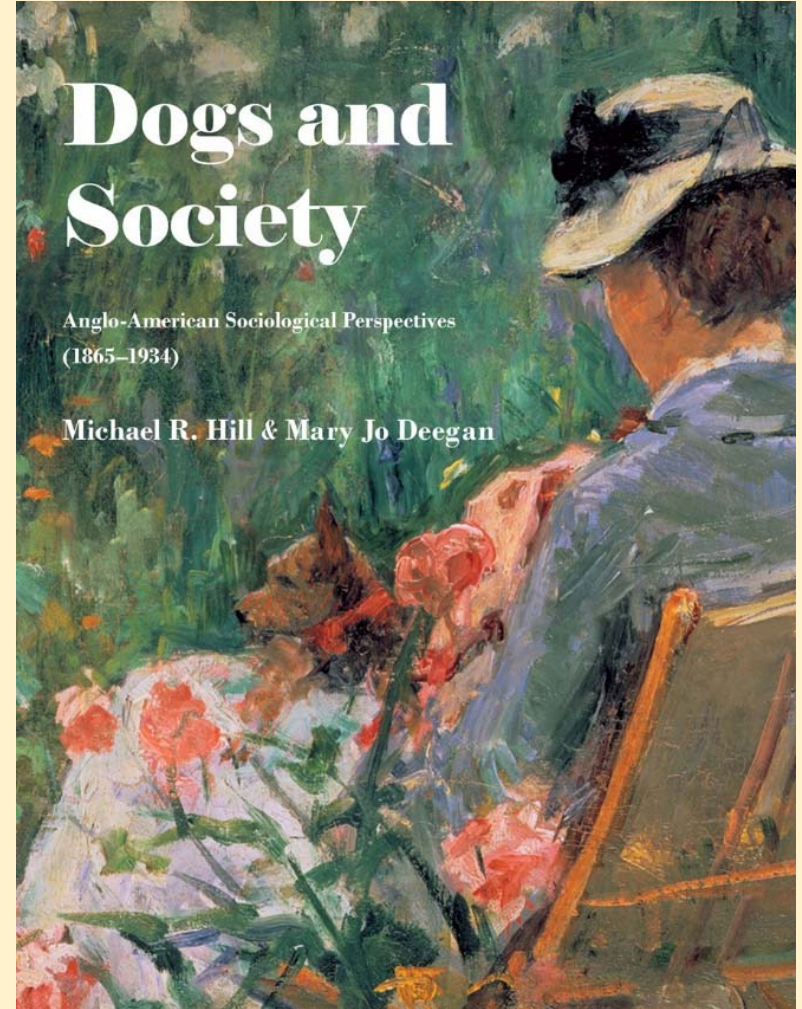


BARBARA DELL'ABATE-ÇELEBI

# Dogs and Society

Anglo-American Sociological Perspectives  
(1865–1934)

Michael R. Hill & Mary Jo Deegan







**Per Axel Rydberg's Botanical Collecting  
Trips to Western Nebraska in  
1890 and 1891**

*His Report and List of Specimens for 1891,  
Annotated and with Notes about the 1890 Trip*

**Robert B. Kaul and David M. Sutherland**

**REPORT  
of a Botanical Exploration,  
made in Western Nebraska.  
In the summer of 1891, as a Special Agent  
of the Department of Agriculture**

Hon. Dr. George Vasey,  
Botanist, Dept. Ag.,  
Washington, D. C.

Dear Sir:—

I have the honor to submit hereby my report of the work done by me as Special Agent of the Department of Agriculture in the summer of 1891.

Upon the recommendation of Dr. Charles E. Bessey, I was commissioned May 27, 1891, as a Special Agent of the Botanical Division of the Department of Agriculture, for the purpose of making a botanical exploration and of collecting specimens of plants of western Nebraska, under the direction of the Botanist of the Department, the time to be occupied being from the 12th day of June to the 12th day of Sept., 1891. By some cause, the commission was delayed and remained for some time in the post office at Lincoln and did not reach me until the 15th of July at Freeport, Banner Co., Nebraska. I had then been in the field over a month.

The day after the Commencement at the University of Nebraska, namely on June 12th, I began my journey westward, not waiting on my commission. The plans for the collection had been laid out by Dr. Bessey and myself. I was going to stop over a day or two here and there on the road when passing through central and western Nebraska. The field proper was to be Deuel [including modern Garden], Cheyenne [including modern Morrill], Banner, and Scotts Bluff Counties, and, if possible, extend to Alliance in Box Butte Co. This plan was

a little modified, however, as I saw that I would not have time to extend the trip even to the northern part of Scotts Bluff Co. On the return, I chose a different route, which took me through a part of Kimball Co., and through the Lodgepole Valley in Cheyenne and Deuel counties.

The determination of the plants collected and the preparation of the list with notes occupied my time between the first and the twelfth of September and, after that time, most Saturdays and other spare time from my work as teacher.

Having before only done the work of a student and amateur botanist—this being the first time I hold an appointment from the Government—I feel that my field-work, as well as my report, have many defects. I have tried my best. How I have succeeded can best be judged from the collection sent in, from my list of plants, and from the itinerary following below. My collection might have been larger as far as specimens are concerned, but as I was traveling for most of the time by team, 25 to 50 miles from any railroad, I could not very well bring with me more paper than I did. I was running five presses, and most the time they were overloaded with plants. The collection could also have contained a few more species. I forgot to collect specimens of some of the more common plants, as for instance of *Pinus ponderosa* var. *scopulorum*, *Fraxinus viridis* [F. pennsylvanica], *Ulmus americana*, *Juniperus virginiana*, etc. My list contains 479 species and varieties, not a very large number, but it must be taken in consideration that the flora of Nebraska is not very rich, and especially is this the case



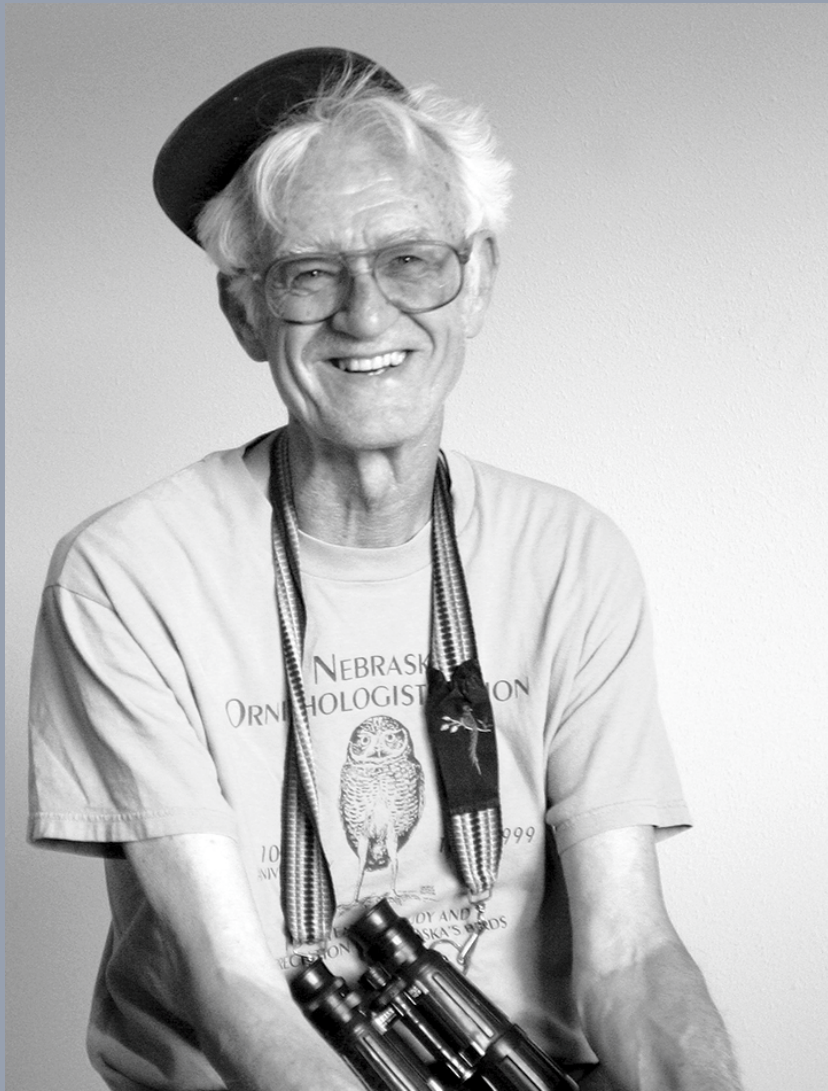


Photo: *Esquire*



Photo: Michael Forsberg

## The Bird-man of Nebraska: Paul Johnsgard



Paul A. Johnsgard



# Música de las Grullas

*Una historia natural de las grullas de América*

## Global Warming and Population Responses among Great Plains Birds

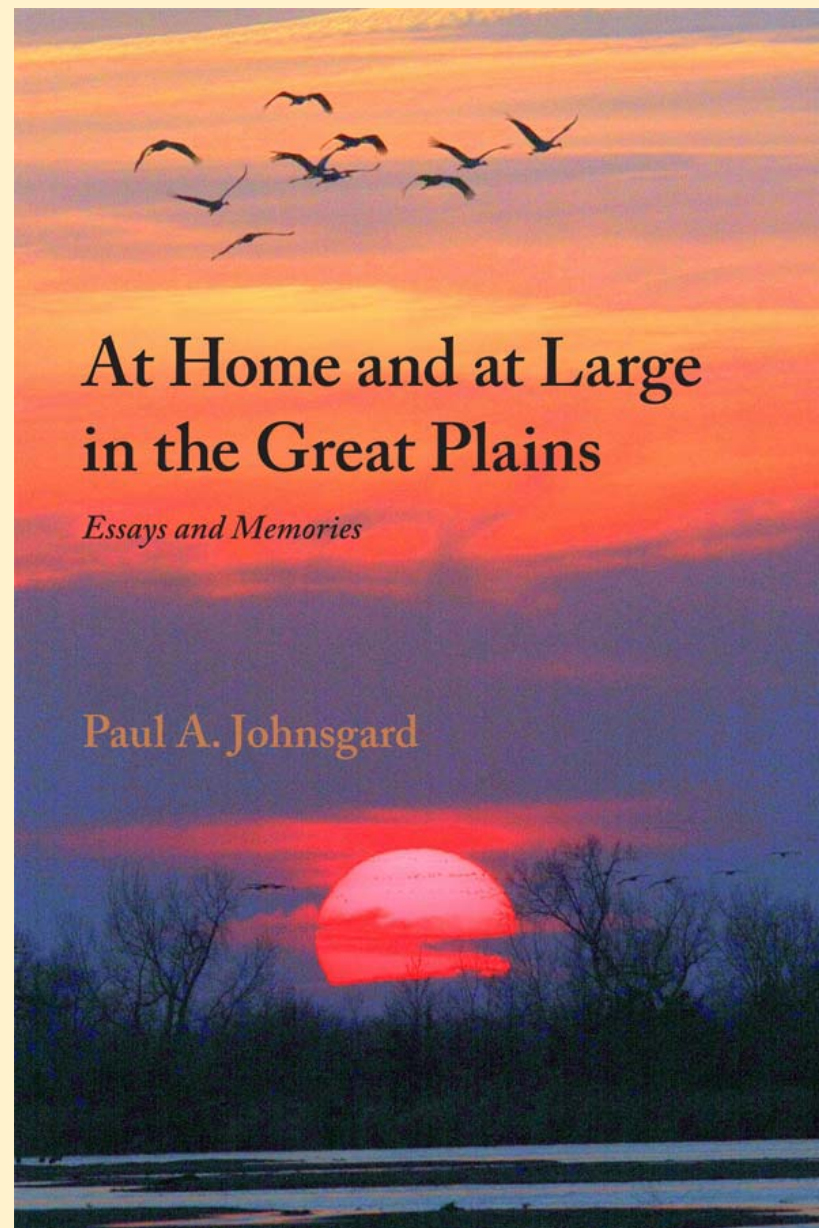


Paul A. Johnsgard

## At Home and at Large in the Great Plains

*Essays and Memories*

Paul A. Johnsgard





The North American  
Sea Ducks



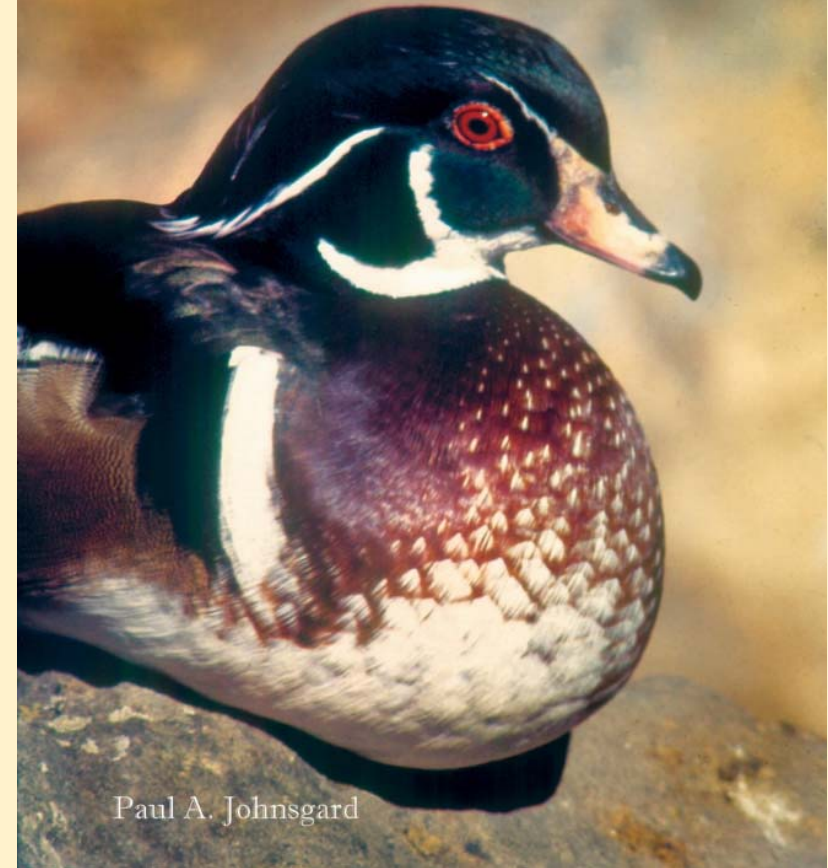
Paul Johnsgard

The North American  
Whistling-Ducks, Pochards,  
and Stifftails

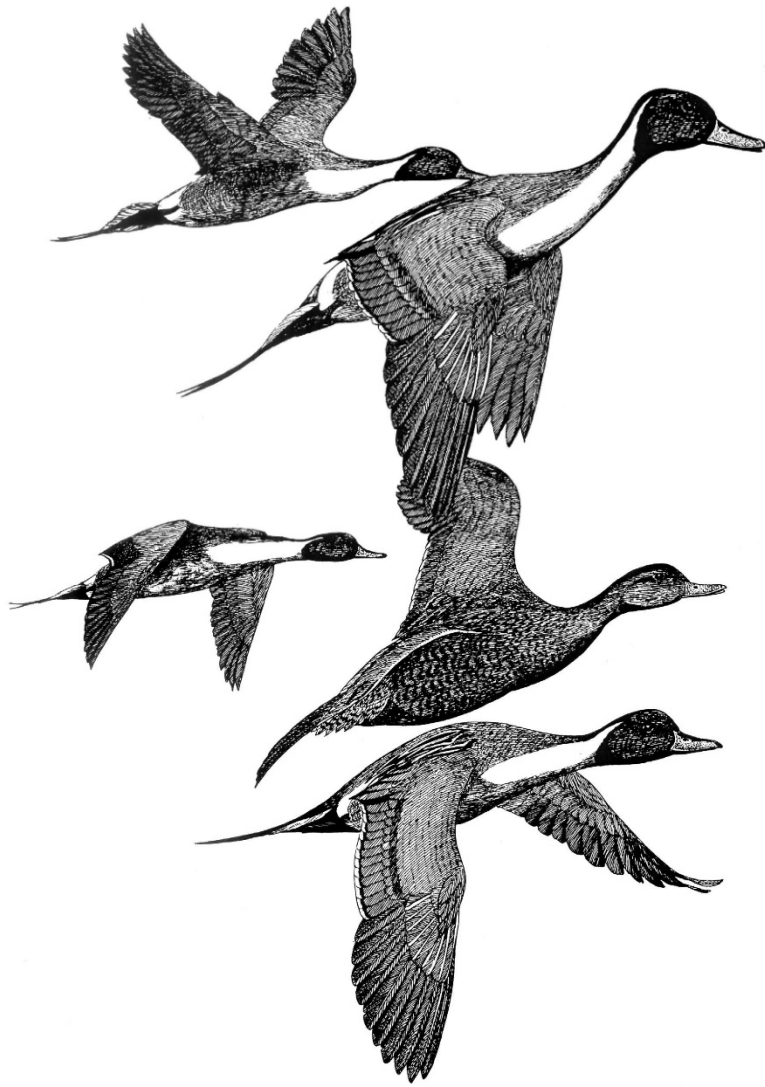


Paul A. Johnsgard

The North American  
Perching and Dabbling Ducks



Paul A. Johnsgard



# The North American Perching and Dabbling Ducks

Their Biology and Behavior

Paul A. Johnsgard

School of Biological Sciences  
University of Nebraska–Lincoln

Zea Books, Lincoln, Nebraska: 2017



# The North American Geese

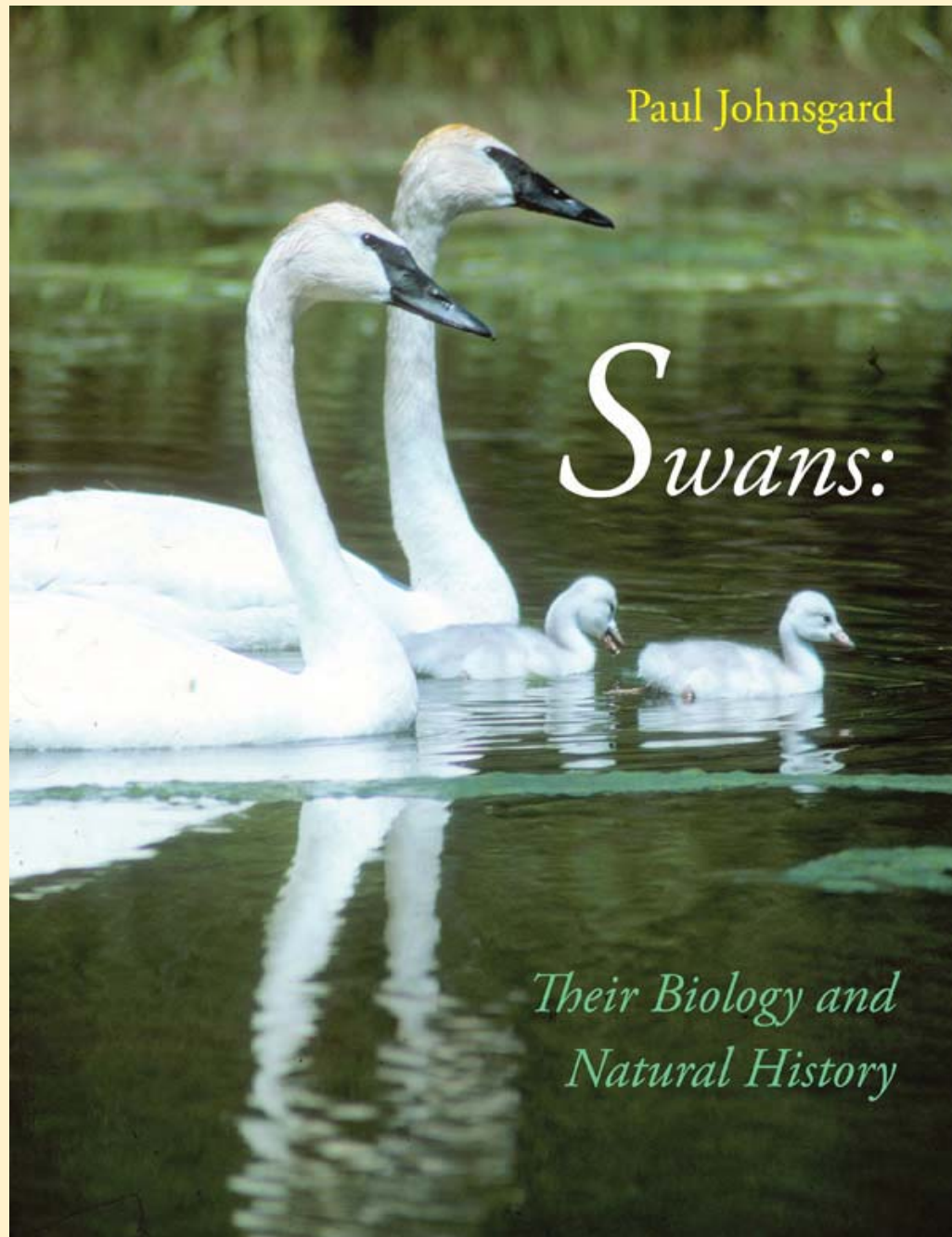
*Paul Johnsgard*



Paul Johnsgard

# Swans:

*Their Biology and  
Natural History*





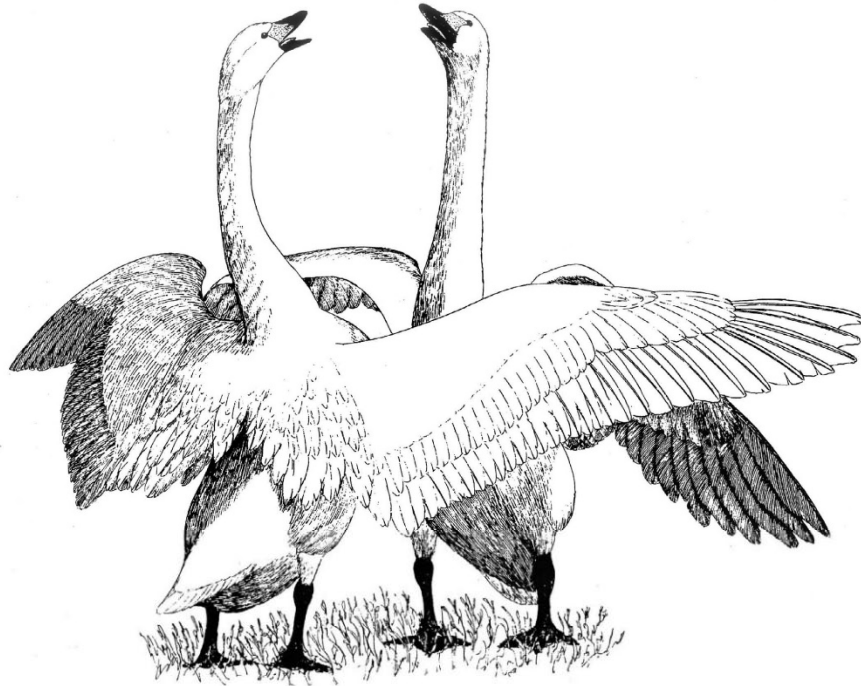


Fig. 11. Whooper swan, pair performing triumph ceremony

**Reproductive biology.** Immediately upon the birds' arrival on their breeding grounds, or at most within two weeks of arrival, nest building begins. Nests are built either on dry ground or in reed beds, often so large and with so deep a cup that the top of the sitting female may be flush with the rim of the nest. The nest cup is extensively lined with down, and a clutch of from 4–7 eggs, most commonly five, is laid. Average clutch sizes in Iceland and Finland are 4.5 and 4.4 respectively, with clutches in southern Finland slightly larger (and cygnet mortality lower) than in northern Finland (Einarsson, 1996).

Eggs are laid at approximate 48-hour intervals. In Russia, egg-laying occurs during May and June, and in Iceland it also normally occurs at that time. Undoubtedly the time at which the nesting sites become snow-free dictates the year-to-year onset of nesting in this species. The probable usual incubation period is 35 days, although various estimates have ranged widely, from 31–42 days.



*Whooper swan post-copulatory display, male with wings lifted*

Incubation is performed entirely by the female, but the male remains in very close attendance. Typically she leaves for a short time during the warmest part of each day to forage. Some cases of second clutches following clutch loss have been reported. Hatching of the clutch is synchronous, over a 36–48-hour period. The male also closely guards the cygnets, which in Iceland have been reported to fledge in as short a period as about two months, but is typically 87 days (Haapenen *et al.*, 1973b). Captive-raised young may fledge in as little as 80 days (Kear, 2005). The young birds eat insect larvae, adult insects, and vegetation growing on the water surface or just below it. The juveniles remain with their parents through their first winter. Maximum longevity record in captivity is 25 years (Scott & the Wildfowl Trust, 1972).

**Status.** The total world population of the whooper swan was less than 100,000 birds in about 1970, but nearly universal protection has been given the species. The Icelandic breeding component was then 5,000–6,000 birds, which wintered in Iceland and Great Britain. Those breeding in Scandinavia and western Russia and wintering in northwestern Europe probably numbered about 14,000. The birds that breed farther east in Russia wintered mainly on the Black and Caspian seas, and probably then totaled at least 25,000. The Far Eastern breeding component that winters along the western Pacific coast is least well documented, but close to 11,000 were counted during a wintering census in Japan in that same time period (Scott and the Wildfowl Trust, 1972).

# **Common Birds of The Brinton Museum and Bighorn Mountains Foothills**

Jacqueline L. Canterbury & Paul A. Johnsgard



68 pages, 6x9", 48 color ills., \$25pb

# ***The North American Quails, Partridges, and Pheasants***

*Their Biology and Behavior*

**Paul A. Johnsgard**



132 pages, 8.5x11", 27 color + 40 b/w ills., \$40pb



Lena Bjerregaard

**PreColumbian Textiles**  
in the Ethnological Museum in Berlin

PreColumbian Textiles  
in the  
Ethnological Museum  
in Berlin

Edited by Lena Bjerregaard

Image editing by Torben Huss



Zea Books  
Lincoln, Nebraska 2017

240 pages  
full color  
paperback  
\$90.00

ebook  
2,300  
downloads  
since 2/13/17



**Museum number/ID-Nr.:** V A 65807

**Item:** Head ornament

**Provenience:** Unknown

**Culture:** Nazca, 400-600 AD

**Size:** 35,5 x 22 cm

**Material/technique:** The headband is in 2S camelid fiber. The tassels are made in double oblique intertwining (sprang). The top parts are the loose "warps" of the middle section of the sprang, which have here been covered with loop stitch embroidery. The 7,22-m-long cord connecting the sprang tassels are made in a tubular weave and have supplementary warp patterns.

**Collector:** Rüdiger May

**Year of acquisition:** 1987

**Bibliography:** Similar to: Dransart, Penelope and Wolfe, Helen, 2011, p. 31.

Similar to: Jiménez Díaz, María Jesús, 2009, p. 65.



**Museum number/ID-Nr.:** V A 29353

**Item:** Tunic

**Provenience:** Ica

**Culture:** Middle-late Nazca, 400-600 AD

**Size:** 56 x 75 cm

**Material/technique:** The tunic is woven in plain weave, and has 2S camelid fiber as both warp and weft. The thread count is 10 warps x 16 wefts per cm. The patterns are embroidered with flat stitches. The edges of the sleeve openings are covered with loop stitch embroidery, and at the lower parts of the side- and middle seams are braided bands. It is woven in two panels, and the fringes front and back are the top and bottom of the unwoven warps.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 46361

**Item:** Hat**Provenience:** Unknown**Culture:** South Coast, 1000-1450 AD**Size:** 23 x 23 x 28 cm

**Material/technique:** The hat is a plaited cylinder (reed/straw) wrapped with strings of red and yellow feathers (from the Scarlet Macaw). The bottom part is padded with unspun cotton, which is covered with a textile. This textile is 16 x 69 cm and has selvages at top and bottom (along the side of the warp – warp horizontal in photo); it has 25 cotton warp and 25 camelid fiber wefts and is made in tapestry with many eccentric wefts in an elaborate design.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** General: Nagy, Katalin, in Solanilla Demestre, Victoria, *Actas IV*, 2009, pp. 383-398, and chapter 08 this volume.

**Museum number/ID-Nr.:**

V A 46364

**Item:** Hat**Provenience:** Ica**Culture:** Ica, 1000-1450 AD**Size:** 35 x 20 cm (diameter)

**Material/technique:** The hat consists of a straw/reed cylinder with a wrapping of a 2S cotton textile woven in plain weave discontinuous warp and weft. The thread count is 7 warps x 12 wefts per cm. The feather bushel at top is Flamingo. Underneath the textile the straw cylinder is wrapped with a feather string of blue *Ara* feathers. The turban is stuffed with unspun cotton, and a 0,5-cm-wide, flat, braided cotton band is circled around it.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Published in: Strelow, Renate, 1996, p. 40.

General: Nagy, Katalin, in Solanilla Demestre, Victoria, *Actas IV*, 2009, pp. 383-398, and chapter 08 in this volume.

**Museum number/ID-Nr.:**

V A 46371

**Item:** Hat**Provenience:** Ica**Culture:** South Coast,

1200-1450 AD

**Size:** 45 cm x 30 cm (diameter)**Material/technique:**

The hat consists of a cylinder-shaped plaited cone made of split reeds. It is wrapped with a slit-tapestry woven cloth turban made with 2S cotton warps and 2S camelid wefts. A green feather fan/tassel is wedged into the top of the turban.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** General: Nagy, Katalin, in Solanilla Demestre, Victoria, *Actas IV*, 2009, pp. 383-398, and chapter 08 this volume.

**Museum number/ID-Nr.:**

V A 15918

**Item:** Hat**Provenience:** Unknown**Culture:** Ica, 1200-1450 AD**Size:** 30 x 35 cm**Material/technique:** The hat

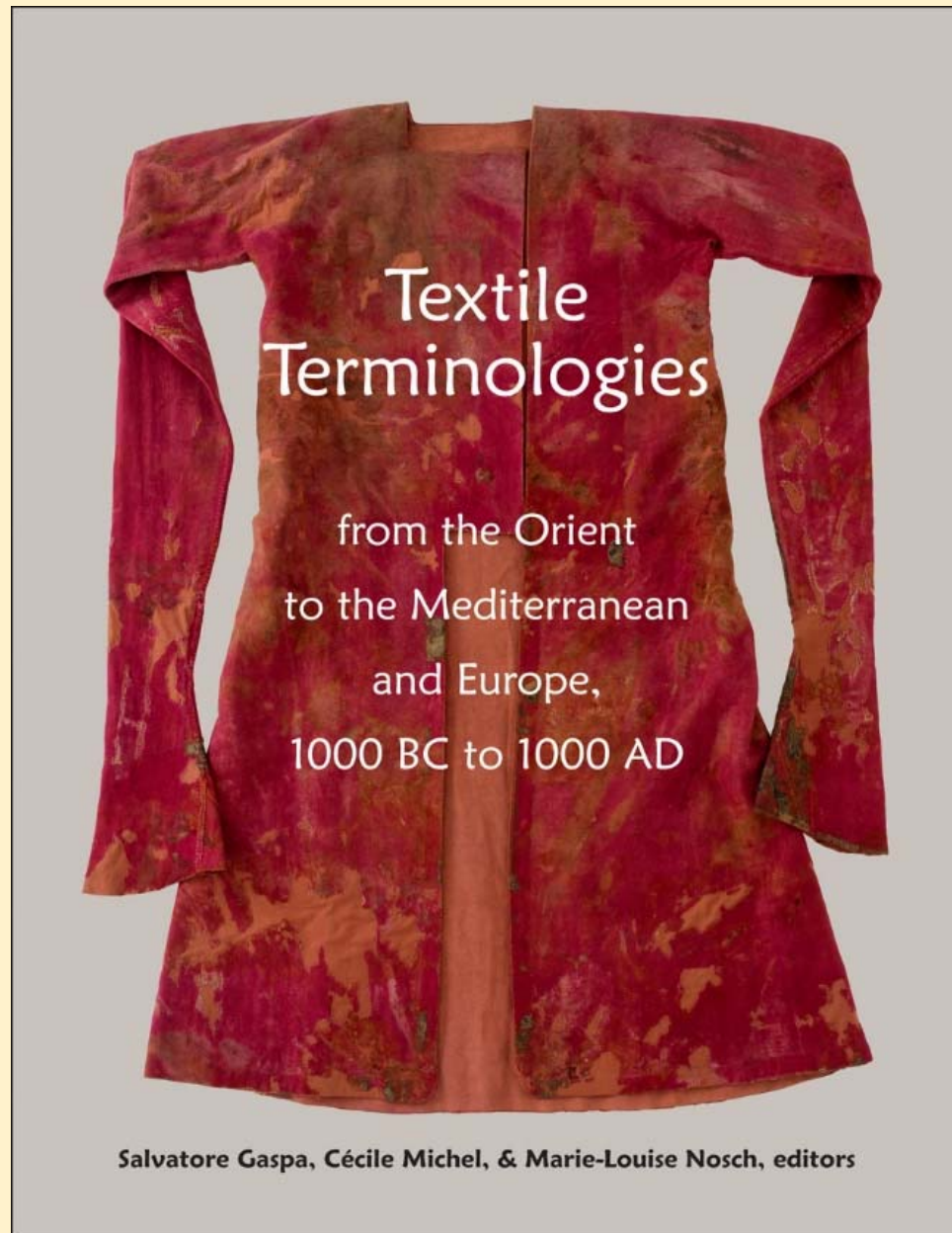
consists of a cone-shaped plaited reed cylinder. Around this reed construction a feather textile (plain weave cotton with feather-fringes stitched on) is tied, and on top of that is another feather textile (same technique – see V A 60318) with blue feathers (from the Paradise Tanager). Wrapped around the bottom is a square, loosely woven, plain weave cotton textile.

**Collector:** I. M. Bolivar**Year of acquisition:** 1907

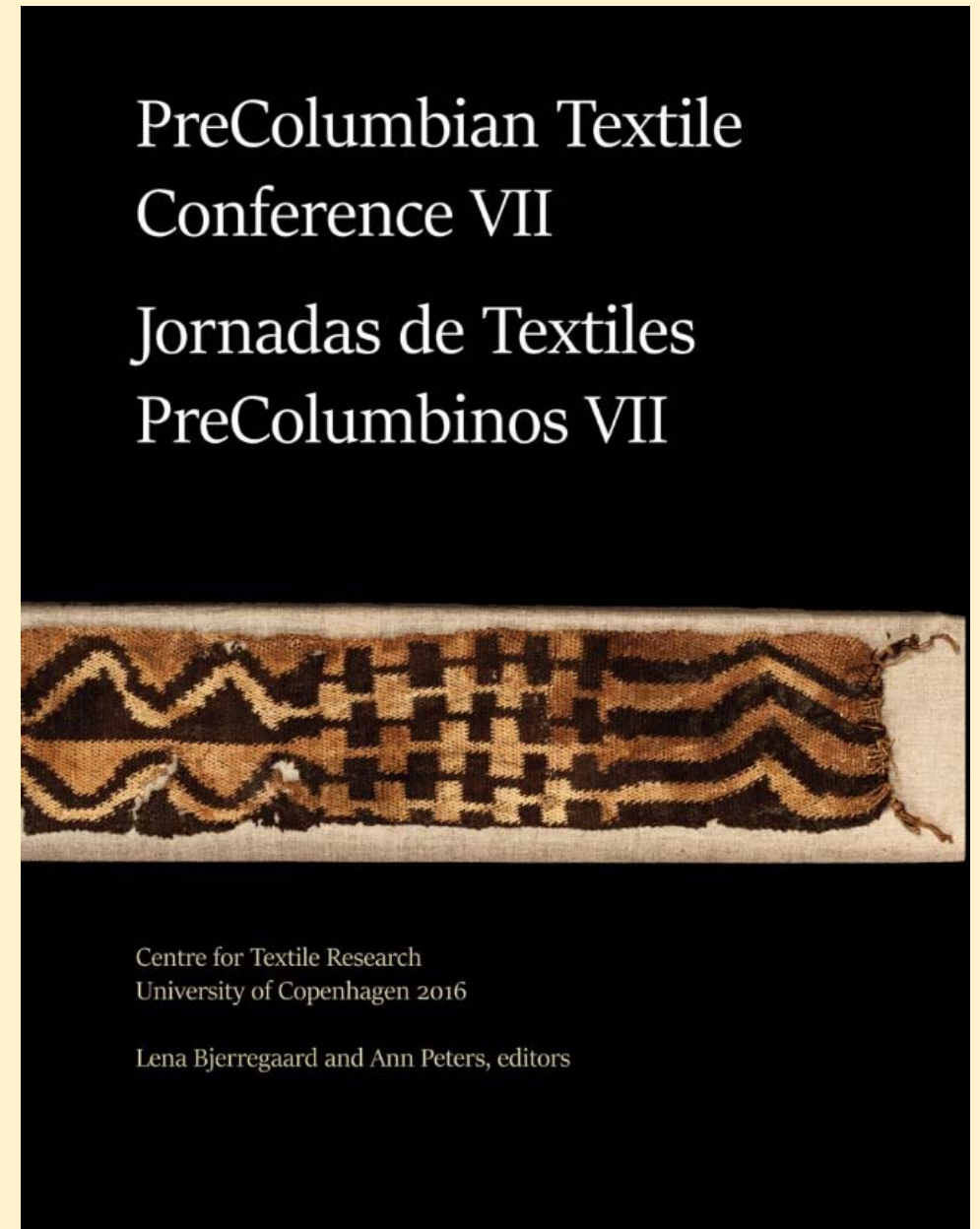
**Bibliography:** Nagy, Katalin, chapter 08 this volume.







540 pages, 8.5x11", 134 illustrations, \$40pb



436 pages, 8.5x11", 599 illustrations, \$40pb



**Zea Books**  
**in American Studies**  
(ebooks only)

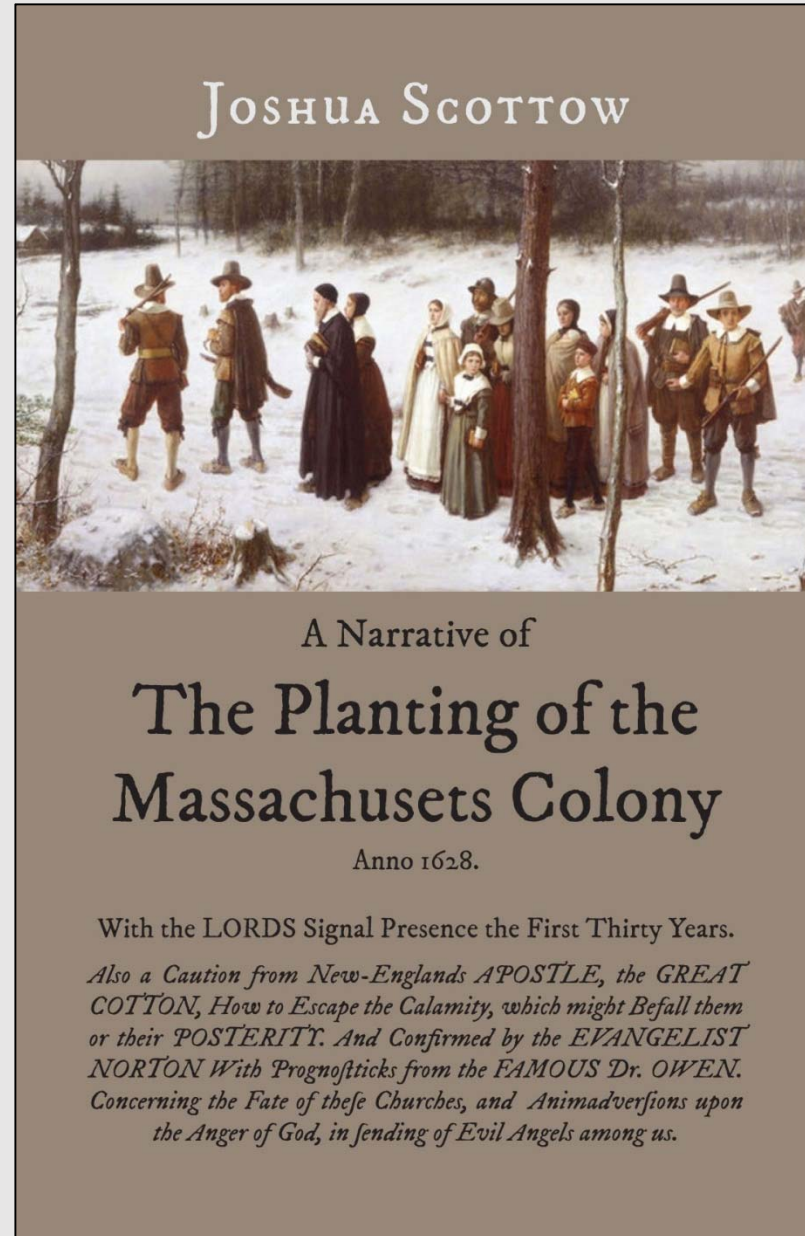




## A Brief and True Report of the New Found Land of Virginia

Thomas Hariot

1588



JOSHUA SCOTTOW

## A Narrative of The Planting of the Massachusetts Colony

Anno 1628.

With the LORDS Signal Presence the First Thirty Years.

*Also a Caution from New-Englands APOSTLE, the GREAT COTTON, How to Escape the Calamity, which might Befall them or their POSTERITY. And Confirmed by the EVANGELIST NORTON With Prognosticks from the FAMOUS Dr. OWEN. Concerning the Fate of these Churches, and Animadversions upon the Anger of God, in sending of Evil Angels among us.*

1694

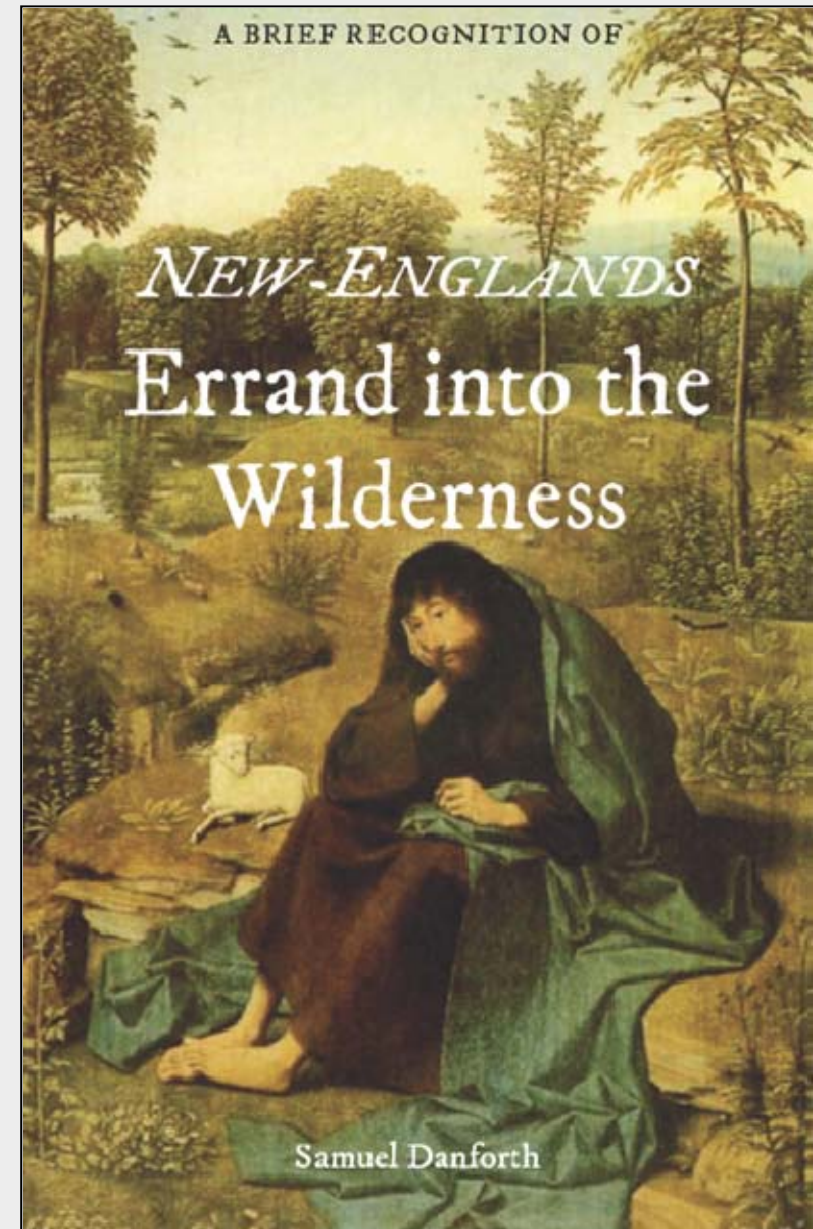




A Description of  
**NEW ENGLAND**

JOHN SMITH

1616



1670



John Cotton



# MILK *for* BABES

Drawn out of the Breasts of Both Testaments

1646

The Wonders of the Invisible World.

## OBSERVATIONS

As well *Historical* as *Theological*, upon the NATURE, the  
NUMBER, and the OPERATIONS of the

# DEVILS.

Accompany'd with,

- I. Some Accounts of the Grievous Molestations, by DÆMONS and WITCHCRAFTS, which have lately annoy'd the Countrey; and the Trials of some eminent *Malefactors* Executed upon occasion thereof; with several Remarkable *Curiosities* therein occurring.
- II. Some Counsils, Directing a due Improvement of the terrible things, lately done, by the Unusual & Amazing Range of EVIL SPIRITS, in Our Neighbourhood: & the methods to prevent the *Wrongs* which those *Evil Angels* may intend against all sorts of people among us; especially in Accusations of the Innocent.
- III. Some Conjectures upon the great EVENTS, likely to befall, the WORLD in General, and NEW-ENGLAND in Particular; as also upon the Advances of the TIME, when we shall see BETTER DAYES.
- IV. A short Narrative of a late Outrage committed by a knot of WITCHES in *Swedeland*, very much Resembling, and so far Explaining, *That* under which our parts of *America* have laboured!
- V. THE DEVIL DISCOVERED: In a Brief Discourse upon the TEMPTATIONS, which are the more Ordinary *Devices* of the Wicked One.

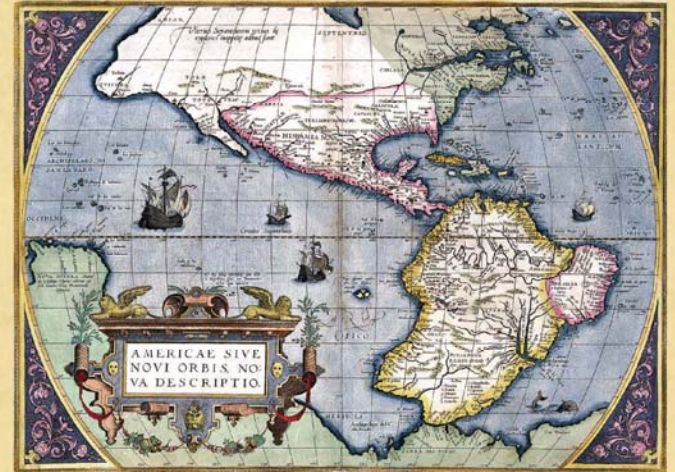
By Cotton Mather.

Boston Printed, and sold by Benjamin Harris. 1693.

Edited, with an Introduction, by  
REINER SMOLINSKI

1693

Samuel Sewall



## Phænomena quædam APOCALYPTICA

*Ad Aspectum NOVI ORBIS configurata.*

Or, some few Lines towards a description of the

## NEW HEAVEN

As It makes to those who stand upon the

## NEW EARTH

1697



# JONATHAN MAYHEW

## A Discourse concerning Unlimited Submission and Non-Resistance to the Higher Powers

*With some Reflections on the Resistance made to King Charles I. And on the Anniversary of his Death: In which the Mysterious Doctrine of that Prince's Saintship and Martyrdom is Unriddled*



# A DISCOURSE CONCERNING

## Unlimited Submission

AND

## Non-Resistance

TO THE

## HIGHER POWERS:

With some REFLECTIONS on the RESISTANCE made to

## King CHARLES I.

AND ON THE

## Anniversary of his Death :

In which the MYSTERIOUS Doctrine of that Prince's Saintship and Martyrdom is UNRIDDED :

The Substance of which was delivered in a SERMON preached in the West Meeting-House in Boston the LORD'S-DAY after the 30th of January, 1749 | 50.

*Published at the Request of the Hearers.*

By JONATHAN MAYHEW, A.M.

Pastor of the West Church in Boston.

*Fear GOD, honor the King.*

Saint PAUL.

*He that ruleth over Men, must be just, ruling in the Fear of GOD.*

Prophet SAMUEL.

*I have said, ye are Gods—but ye shall die like Men, and fall like one of the PRINCES.*

King DAVID.

*Quid memorem infandas cædes ? quid facta TYRANNI*

*Effera ? Dii CAPITI ipsius GENERIQUE reservent—*

*Necnon Threicius longa cum veste SACERDOS*

*Obloquitur—*

*Rem. Vat. Prin.*

BOSTON, Printed and Sold by D. FOWLE in Queen-street; and by D. GOOKIN over-against the South-Meeting-House. 1750.

1750 : A rhetorical rehearsal for the American Revolution.



# The Negro Christianized



COTTON MATHER

1706

WALKER'S  
**A P P E A L,**  
IN FOUR ARTICLES;  
TOGETHER WITH  
**A P R E A M B L E,**  
TO THE  
COLOURED CITIZENS OF THE WORLD,  
BUT IN PARTICULAR, AND VERY EXPRESSLY, TO THOSE OF  
THE UNITED STATES OF AMERICA,  
WRITTEN IN BOSTON, STATE OF MASSACHUSETTS,  
SEPTEMBER 28, 1829.

THIRD AND LAST EDITION,  
WITH ADDITIONAL NOTES, CORRECTIONS, &C.

Boston :  
REVISED AND PUBLISHED BY DAVID WALKER.  
.....  
1830.

1830

# THE **CONFESSIONS** OF **NAT TURNER**



THE LEADER OF THE LATE  
**INSURRECTION IN SOUTHAMPTON, VA.**

As fully and voluntarily made to  
**THOMAS R. GRAY**

1831



An Address to  
the Negroes in the  
State of New-York

(1787)



Jupiter Hammon

AN  
ADDRESS  
TO THE  
NEGROES

In the STATE of NEW-YORK,

By JUPITER HAMMON,

Servant of JOHN LLOYD, jun, Esq; of the Manor of  
Queen's Village, Long-Island.

---

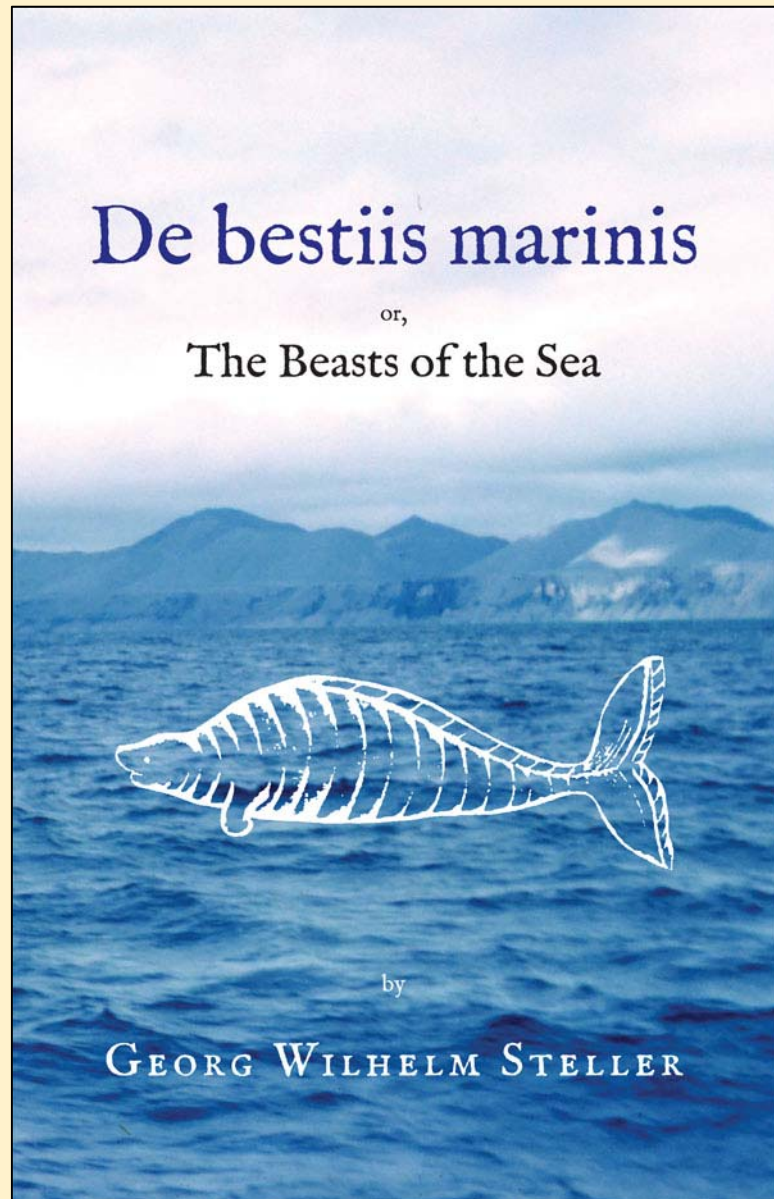
"Of a truth I perceive that God is no respecter of  
persons :

"But in every Nation, he that feareth him and  
worketh righteousness, is accepted with him."—  
*Acts x. 34, 35.*

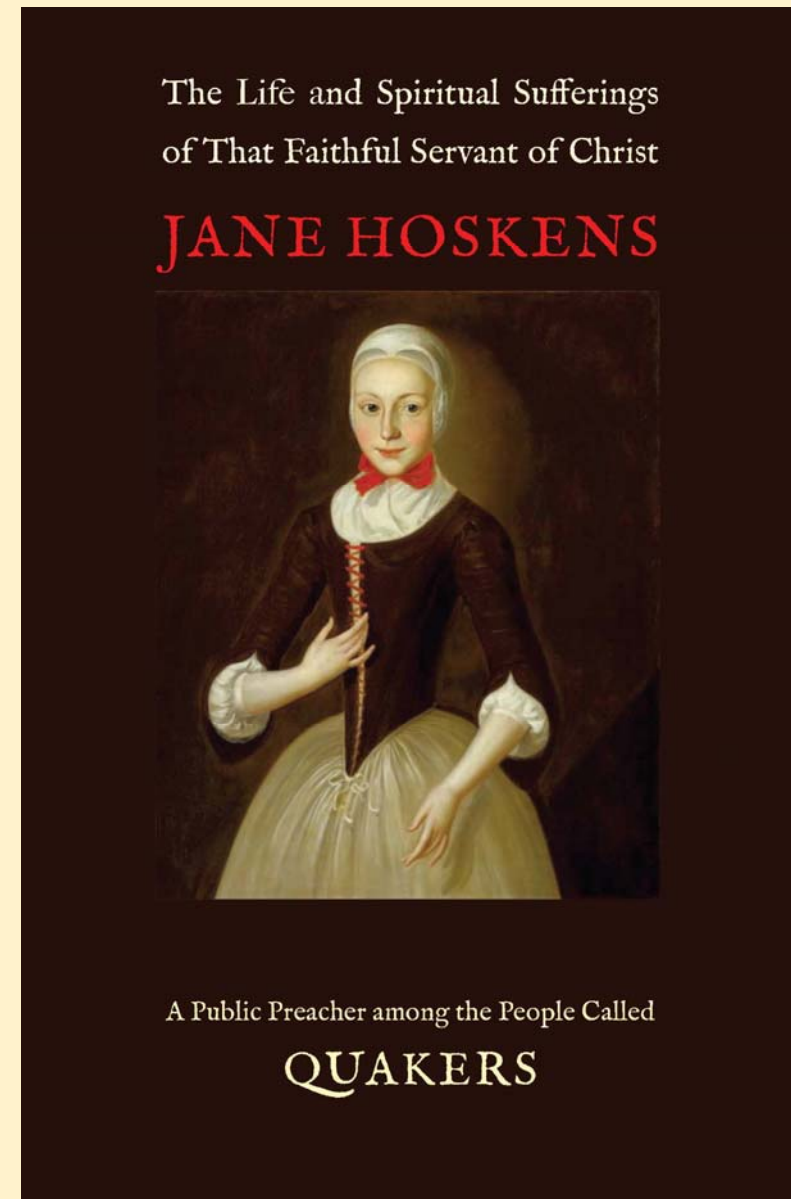
---

NEW - YORK:  
Printed by CARROLL and PATTERSON  
No. 32, Maiden-Lane.

M,DCC,LXXXVII.

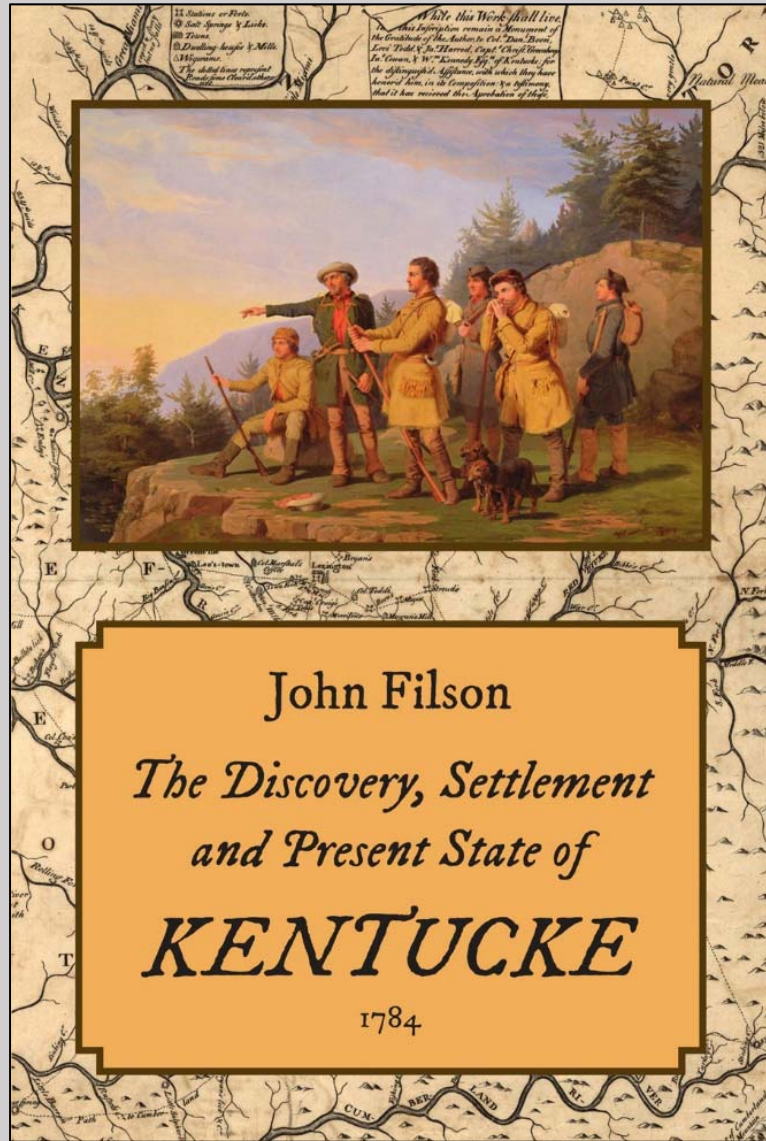


1751

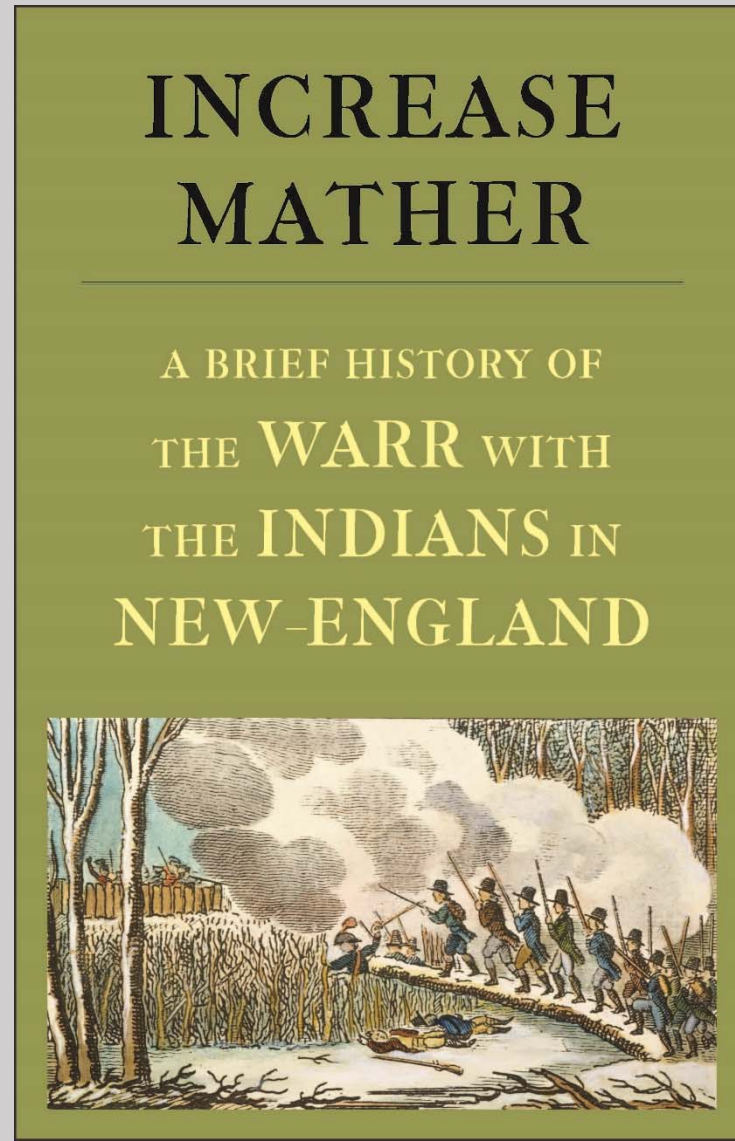


1771

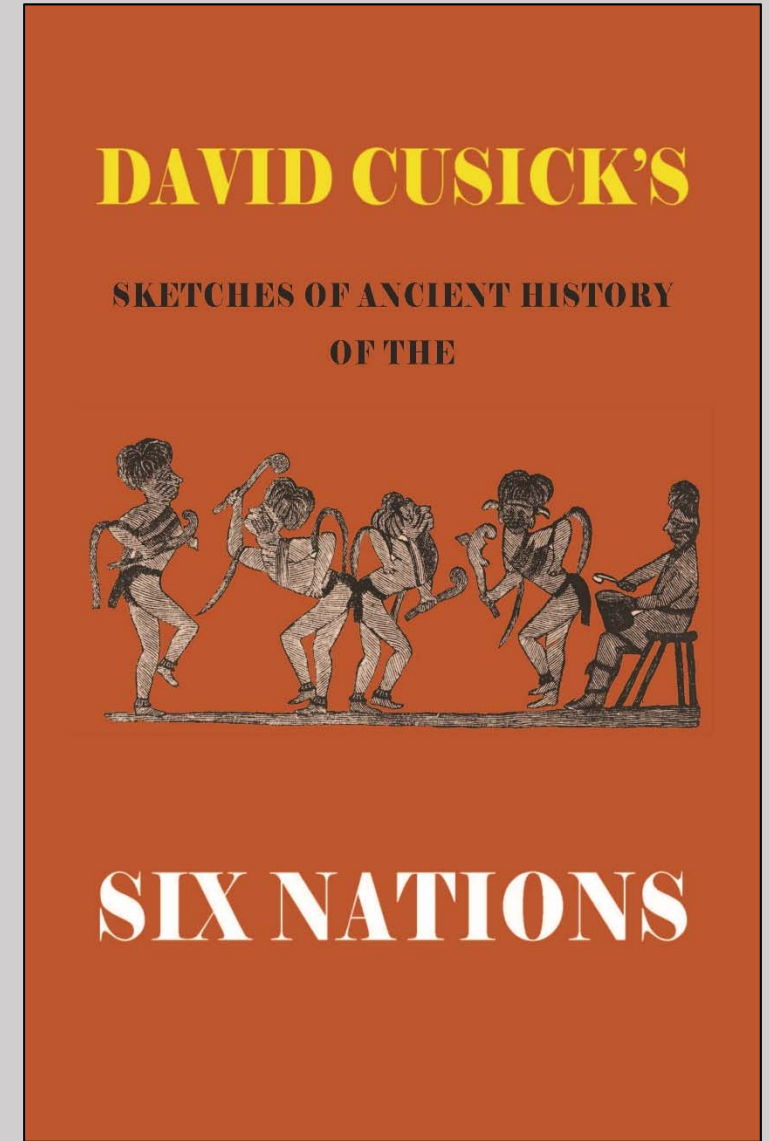




1784

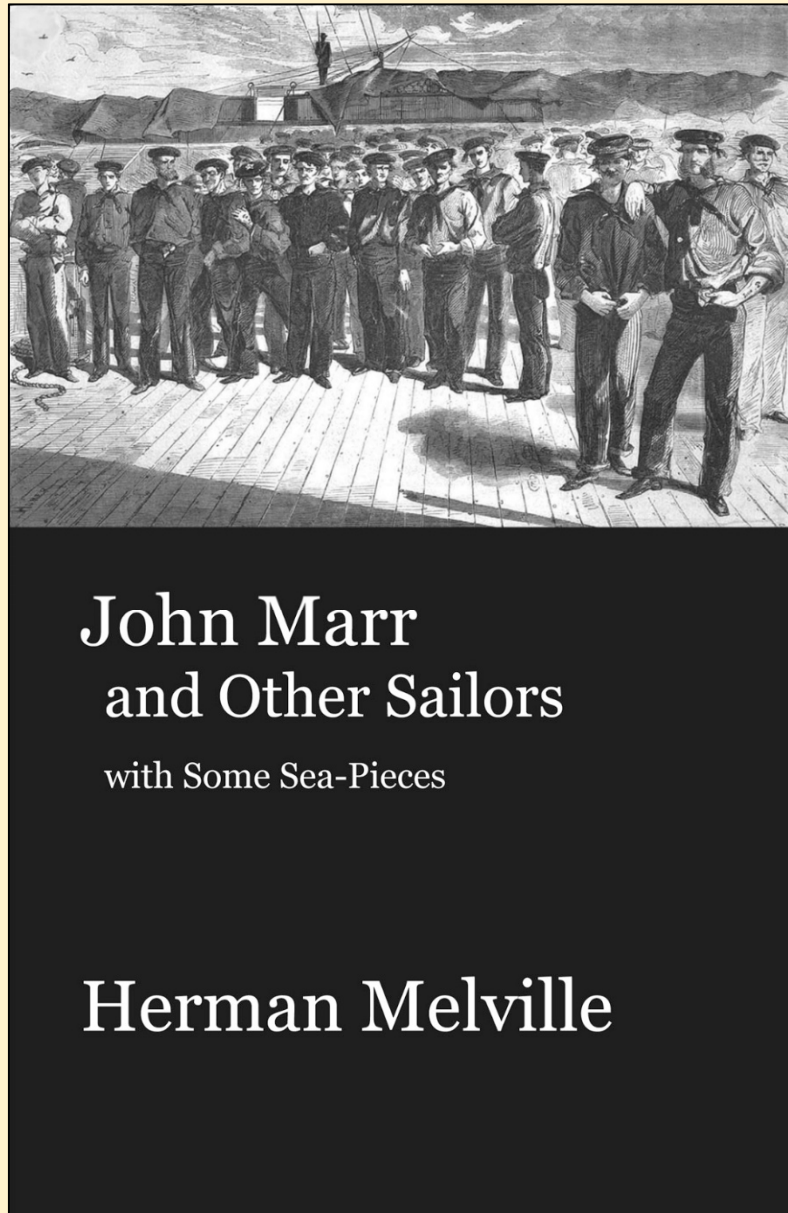


1676



1828

Melville's late poetry was not previously available online.



1888



1891



IDA C. CRADDOCK



# THE HEAVEN OF THE BIBLE

1897

## The Wedding Night

\*

BY

IDA C. CRADDOCK,  
PASTOR OF CHURCH OF YOGA.

\*

THIRD EDITION

\*

Copyrighted 1900

BY

IDA C. CRADDOCK.

\*

PUBLISHED BY  
IDA C. CRADDOCK,  
134 West Twenty-Third St.,  
NEW YORK  
1902.

PRICE . . . . . FIFTY CENTS.

1902

~~*ADVICE*~~

COMMENTARY



# Look for “shovel-ready”



Beware of “Winnie-the-Pooh” projects that get stuck half-way out.

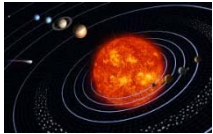


# Publishing time-line (feels like)

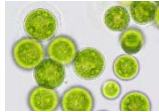
---



Big  
Bang



Solar  
System



1-Cell  
Life



Dinosaurs



Pyramids



Columbus



Manuscript



Publication

(Note: Not to scale.)



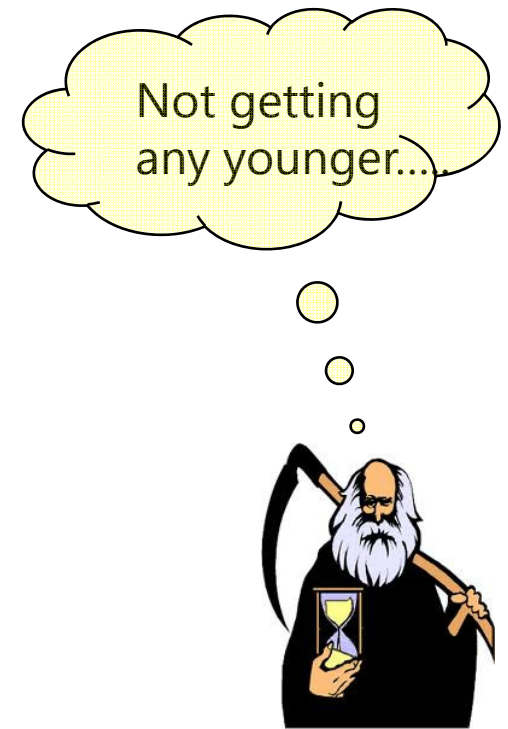
# Production schedules — “Final” MS to published book

---

University Presses      15 to 30 months

Commercial Presses      9 to 18 months

Zea Books      2 to 4 months



# What to do with Authors:

---

1. Forgive them
2. Otherwise, it is not possible to love them.
3. If they are needy, frustrating, and obstructive—see #1.
4. They have everything at stake, and without them there is nothing to publish.



The weak can never forgive. Forgiveness is the attribute of the strong.  
- Mahatma Gandhi



# Our authors



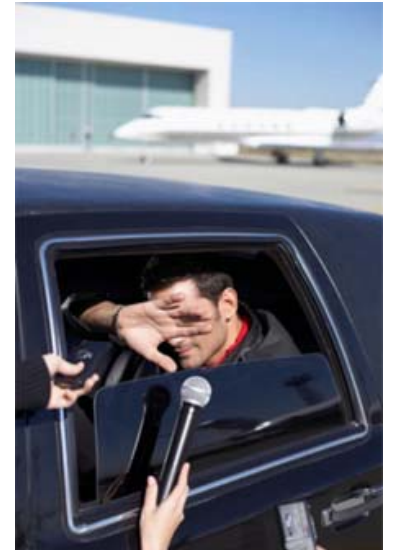
## Can expect book to:

- be available
- in a reasonable time
- at a reasonable price



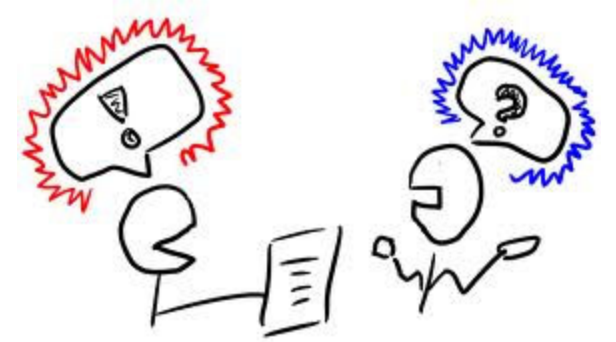
## Should not expect book to:

- earn money
- win them tenure
- make them famous

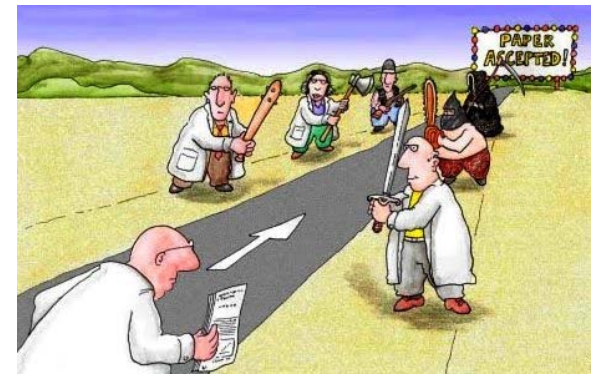


# Peer Review ?

---



- Our philosophy: It's not for everything.
- Most of our books have been written by senior faculty with no tenure issues.
- We may ask for an outside opinion or recommendation, but full peer review of books is expensive and time-consuming and sometimes of questionable value.
- Our peer-review option is an "author pays" proposition (\$400); no requests yet.





# *Open Access*

---



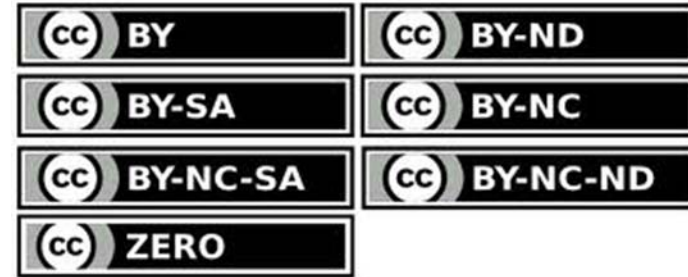
- Free to access, download, save, print, link, & make "fair use"
- 



- Free to re-post, re-distribute, use commercially, & make derivative works



# Creative Commons



Great for OER textbooks, teaching resources, etc.



Great, if the author wants to do it.

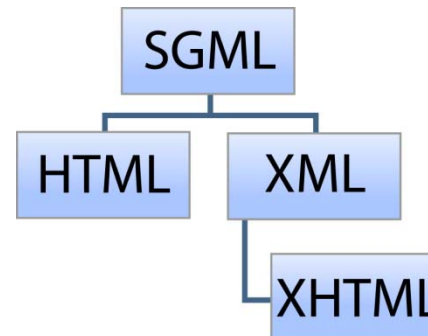


Not good as a requirement imposed on the author.



# PDF vs. XML

- PDF is disdained by some programmers & funders because it won't render in some browsers (i.e., Safari for mobile); but it is stable and it endures.
- A website — html, CSS, etc. — is fragile by comparison.



# Duquesne University Press closure

- 3 employees
- 10-12 books per year
- \$300,000 annual deficit/subsidy (\$25k-\$30k per title)
- Founded 1927; closed/restructured 2017





# Economics



We need to float in the waters of a neoliberal economy.

It helps if we are as light and buoyant as possible.



# “Plant” costs (MS → PDF)



Freelancer rates (averages)	/hour	/page (low)	/page (high)
Copy-editing	40.00	4.00	8.00
Typesetting/Layout	75.00	5.00	10.00
Proofreading	35.00	3.00	5.00
Total (Plant)		\$12.00	\$23.00

Source: <http://www.the-efa.org/res/rates.php> (Editorial Freelancers Association)



# Plant costs at 3 publishers (approximate)

Library of America	\$30/page
Yale University Press	\$16/page
University of Nebraska Press	\$15/page

*Avg APCs for Gold OA are **\$75 to \$400/page** (\$1000 to \$4500 per article)*

Zea Books has no out-of-pocket costs, but we could assign the following hours & in-budget time costs on an annual basis

Titles*	12
Pages	2,500
Staff hours	500

Equivalent to 25% of a full-time position.



\*Does not include some titles that come pre-prepared or “camera-ready.”

A rough “in-house” estimate:



5 pages/hour x 2,000 hrs/year = 10,000 pages/year

*(or 40 books of 250 pp.)*

10,000 pages x \$7.50/page = \$75,000/year

Could cover salary, benefits, overhead, etc.



# Publishing expenses we can avoid:

- inventory
- marketing/advertising/publicity
- commissions
- freight
- returns
- bad debt
- spoilage & write-offs



# Business Plan



- 
- For now: Survive and move forward any way that works.
  - Do not erect monetary barriers to publication or distribution, like APC's or subscription charges or memberships

# Protecting Freedom

---

- **Control costs:**  
Nothing attracts supervision as fast as funding.
- **Start small and build up cautiously:**  
Much easier to build up than to scale down.





*News Flash!*

*Size matters.*

---

**SMALL IS BETTER.**

Large organizations cannot adapt as well to make publishing easier and more accessible to a greater number of people.

# Library + University Press



- I worry that libraries lose out in this combination, because the attitudes, reputation, and traditions of the Press affect their freedom to innovate.
- A university press is still a publisher, and its actions are determined by the same basic needs and objectives as Elsevier, Wiley, Microsoft, or Time-Warner.

$$1+1=1$$

# What is important now:

- demonstrate the will to publish
- establish libraries as legitimate players
- support other libraries who publish
- build an aggregator/distributor network outside the existing commercial market

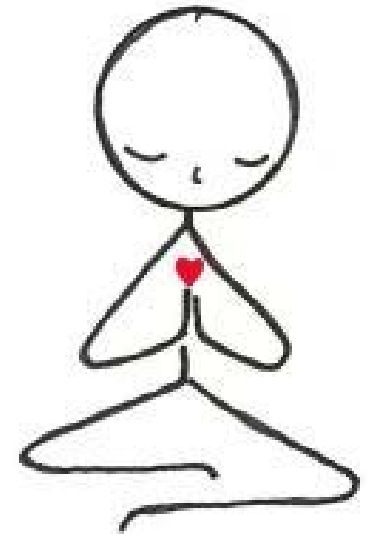




# Gnomic advice:

---

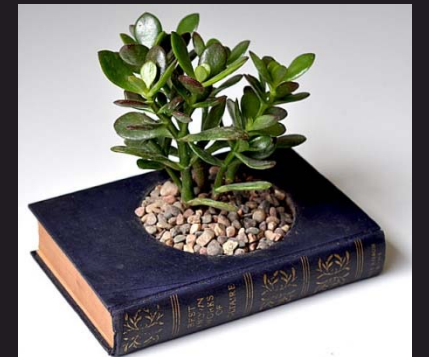
- Usage  $\approx 1/\text{filesize}$  (Downloads are inversely proportional to file size.)
- One file, all the way (Don't make me put together the pieces.)
- Standardize & repeat (Same again, please.)
- Close the circle (Deal direct; fewer participants makes it easier.)
- Shorten the path (More time is more opportunity to go wrong.)
- Own nothing (Be able to walk away.)



# Publishing is great because

---

- Do something creative
- Work with interesting people
- Learn fascinating stuff
- Leave something behind



Especially fun if we can avoid the burdens put on it by the old business model.

And so ends my corny tale ...





<http://digitalcommons.unl.edu/zeabook/>

Paul Royster

Coordinator of Scholarly Communications

University of Nebraska-Lincoln

proyster@unl.edu

@PaulRoyster

